

JEFFERSON MONTHLY

ACCESS to the Feast



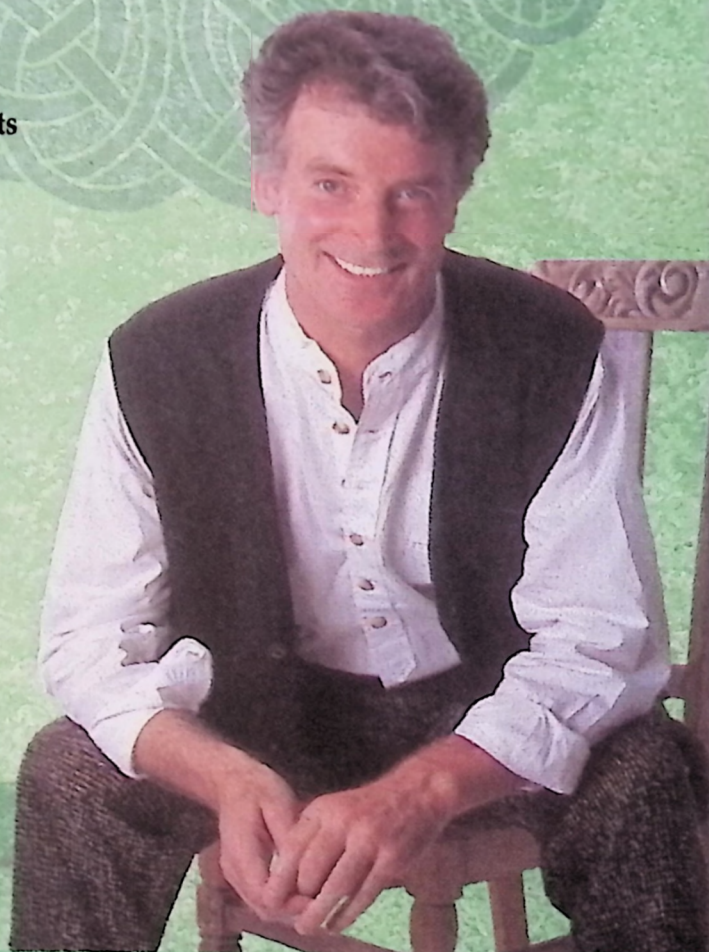
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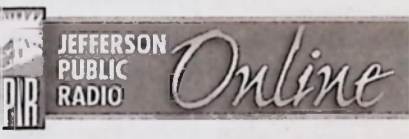
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CHRISTOPHER BRISCOE

community action agency ACCESS, Inc. is
g its new community kitchen facility in
ford to expand and improve its diverse
of programs. See feature, page 8.

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ON THE COVER

ESS's new community kitchen (inset)
have an eventual capacity of serving
meals a day to the needy in Jackson
Josephine Counties. An elderly resident
(photo) gratefully receives one of the
meals currently served daily. See
re, page 8. Main photo by Christopher
oe. Inset photo by Cindy Dyer.

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JEFFERSON MONTHLY

DECEMBER 2000

Contents

FEATURES

8 ACCESS to the Feast

As a time of prosperity and abundance continues in this country, a widening gap between the wealthy and the hungry also prevails. According to one recent study, Oregon ranks dead last among states in taking care of its hungry; California has difficulties as well. One organization trying to do something about it is the community action agency ACCESS, which has recently opened a new community kitchen facility in Medford. Among its many diverse programs will be a food recovery program, aiming to rescue wasted food from businesses and institutions in the region, and deliver it to the needy. Eric Alan investigates the new kitchen and an ambitious project.

10 Gauging Our Quality of Life

The population of our region is growing. Many people are moving here, attracted by the high quality of life. Yet the quality of life is also affected by the swelling human numbers. What exactly is quality of life? Can it be measured? If so, how? In what directions is it shifting, positive or negative? The Rogue Valley Civic League and the Southern Oregon Regional Services Institute dare to take on a difficult task of assessment, as Tim Holt reports.



Kitka presents vocal music from Eastern Europe and beyond in a holiday concert called *Wintersongs*. See Artscene, page 28.

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See page 24 for e-mail directory.





TUNED IN

Ronald Kramer

The American Nazi Party on JPR?

Imagine this: You're listening to JPR and the programming is suddenly interrupted by a commercial for the American Nazi Party's presidential candidate. Not a 30-second underwriting announcement making a descriptive value-neutral statement but a full 60-second commercial filled with that organization's philosophy and slogans urging you to vote for their candidate.

I'm willing to bet you'd be pretty surprised and probably upset. And yet that prospect isn't so remote. When the 2004 presidential election season arrives there is, at the moment, a decent likelihood you may.

Under a fairly obscure, rarely invoked provision of the Communications Act, which governs all broadcasting in America, candidates for federal office (president, vice-president and congressional races) for all political parties are entitled to request such air time on public radio stations without charge. Moreover, the law stipulates that stations involved have no recourse but to grant reasonable access by all such candidates. In the 2000 elections a number of minor party candidates discovered this provision and exercised it.

The law dates from an earlier time and stems from the concern that commercial stations would withhold the purchase of air time from political candidates having a political philosophy with which the stations' ownership disagreed. To prevent that, the law stipulated that all candidates were entitled to purchase air time without restriction. Indeed, dating from an even earlier period when it was not unknown for station owners to interfere with the content of political coverage for ideological reasons, stations are forbidden to alter in any manner the content of political material delivered for

broadcast by a party under this law. Sometimes that provision has boomeranged, such as the instance when Sen. Joe McCarthy bought air time to rebut a broadcast by CBS' Edward R. Murrow which was sharply critical of McCarthy's anti-communist witchhunt tactics. McCarthy delivered a

technically-deficient filmed broadcast, which CBS would ordinarily have technically improved; they aired it as delivered, pursuant to the law's provision. McCarthy's poor showing on this broadcast was generally credited with helping to accelerate his political downfall,

which had already begun.

The law, which was largely designed to facilitate access to the airwaves on commercial stations, deals with public broadcasting in a glancing way. Since public stations are forbidden to accept commercials and are also forbidden to accept payment for broadcasting commercials, the law stipulates that public stations are obliged to accept and broadcast announcements under this law and cannot accept payment for doing so.

That's the loophole.

While there has been a growing political debate about how political campaigns should be financed, currently political parties' resonance in the body politic is reflected in their fundraising success. Parties purchase political air time on commercial stations in a ratio reflecting the degree to which a party's beliefs capture the attention of citizens who are willing to financially support that party. Those contributions allow parties to purchase air time conveying the party's message.

In the case of public radio, there is truly a free lunch at present. With air time being free, and with no legal or regulatory

framework for defining the meaning of "reasonable access" which a station must provide, the likelihood is that public broadcasting will become the refuge of the splinter political movements which cannot raise funding to purchase air time on commercial stations. Add these political ads to the ads of mainstream parties and public radio could become home to more political advertising than even commercial stations.

The law states that stations must comply when a candidate for the presidency or vice-presidency appears on the ballot in at least ten states. The imprecision in the law can lead to bizarre effects. In one instance this fall a California public radio station received virtually simultaneous requests for air time from a Connecticut-based state party, as well as from the same party at the national level, on behalf of the same candidate.

There is no such limitation for congressional races, so anyone who is nominated to run for Congress by any party can request air time.

If left unchanged, this law could lead to many unintended consequences. Fringe parties which haven't made the effort to truly organize in multiple states could be spurred to do so in the future solely to secure this type of free access. Moreover, it is unclear that if ten different political parties all nominated the same individual for president and each qualified him to appear on the ballot of only one state, it is not only possible that the person's candidacy would entitle them to air time on all of America's public broadcasting stations but that all ten of the parties could individually make that request—resulting in ten times as much exposure for the candidate.

The American political landscape currently includes a great number of political parties, including the Family Values Party, the Southern Independence Party, the Christian Alliance (formerly the Puritan Party), the Prohibition Party, the US Pacifist Party, the Workers World Party, the Pot Party, the Pansexual Peace Party and the Revolution Communist Party, among others. Indeed, even the list of parties itself gives an incomplete picture of the absurdity of this provision because parties can "splinter." In the case of the Reform Party this year, two different wings of the party ran two different candidates—and there are two other wings of the Reform Party which could also have run separate candidates but chose

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JEFFERSON ALMANAC

John Darling

Unafraid of Crater Lake

We often hear, when the story of Crater Lake is told, that the Indians were deathly afraid of it. That's what I heard and read in 1972, when I did a special on it for Medford TV. And that's what I broadcast. I'd like to apologize for that.

The conquerors get to write the history. The white settlers conquered the Indians, and the white story implies that Indians are full of childish superstition; that they lack proper awe and that they hadn't a clue about what really makes a volcano – magma being forced to the surface by pressure from the tectonic plate which subducts the coast – and therefore whites are smarter, more realistic and generally more grownup and that's why we run the place now.

After a 1904 journey to Crater Lake, the florid poet-essayist Joaquin Miller summed up the white bias in a *Sunset Magazine* article:

"No Indian has ever set foot here or near here. No doubt the story of the explosion, like the story of the Flood, handed down by tradition, had something to do with their fears. They had peopled the lake with goblins, sea monsters and so on... [when whites brought some Klamath Indians there] only a few would look on it and that with reluctance. One very old man kept his hands clasped and his head down... he stole away and hid behind a tent."

Miller was right about one thing: the eruption and collapse of Mazama, then the tallest mountain in Oregon, made a tremendous impression on the region's natives and their mythos. Will Steel, who fought 17 years to get Crater Lake set aside as a national park, found this out when he took down the legend of the Klamaths in 1885.

The eruption, they said, was not a geo-

logical thing we call a volcano. It was an elemental battle between Llao, the god of the lower world, and Skell, the god of the upper world we live in – the world of air, trees, people, sun, life. Llao wanted the chief's beautiful daughter Loha as his love. She didn't want him. Sound familiar? It mirrors the Greek myth of beautiful Persephone, stolen to the lower world by its god Hephaisstos.

Llao's anger showered the surrounding forests and desert with flames, lava and ash, reaching into the homes of the Klamath, who took refuge in the waters of Klamath Lake. Two shamans of the Klamath saw that a sacrifice was needed. They walked to Gewas, as they called the mountain, and

threw themselves into the flames. Skell respected these brave holy men. He descended from the skies to the top of Mt. Shasta and battled Llao through the night, driving him back to his lower world. In the morning, the Klamath people looked to the West and saw Gewas was gone. They made pilgrimage there, wept for their departed heroes and filled the crater with their tears.

Which tale is "real" – ours or theirs? It's likely the pre-contact Klamaths would find our geology bizarre and heartless, just as whites found their story charming and naïve.

With the centuries, the Mazama crater filled with water. Its majesty was just too much for the Indians and they never went there – so says the persisting white legend. But Steel got a different story in a talk with Klamath Chief Allen Davey, published in 1890:

Ages ago, a Klamath hunting party found the now water-filled Crater Lake. "They silently approached and gazed upon its face. Something within told them the Great Spirit dwelt there and they dared not

IT'S LIKELY THE PRE-CONTACT
KLAMATHS WOULD FIND OUR
GEOLOGY BIZARRE AND
HEARTLESS, JUST AS WHITES
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main." They camped far away, but one Klamath was compelled to return and sleep on the lake's rim. He did this each night. Each visit bore a charm that drew him back again...each night strange voices arose from the waters and mysterious noises filled the air." Soon, he went to the water and dived in it. He saw wonderful animals and beings who looked like his people, but lived beneath the water. "He suddenly became braver and stronger than any Indian." Any from the tribe repeated his rites.

This is a classic tale of vision quest, probably handed down for 5,000 years. Prof. Theodore Stern, University of Oregon anthropologist, details it in an ethnographic report: Among Klamaths, "supernatural power is sought by visiting places where sacred beings were thought to reside and, through ritualized industry, gaining their favor." The Klamaths sought power for fishing, war, lovemaking, gambling, footracing and curing. Post-menopausal women also sought power. "The questor went alone to the mountains where, for five days, he fasted, piled rocks, wrestled with trees, ran, perhaps took sweatbaths and climbed hillsides to sleep. He might swim in springs inhabited by spirit beings. If granted power, he might dream of a token...the spirit itself might appear...his spirit song in his ears."

All this magic happened right here around us, but through warfare, disease and removal to reservations, was wiped out almost before anthropologists could record it.

At first, whites weren't sure they could test legend about Indians witnessing the creation of Crater Lake about 5700 BC. Arthur Cressman, noted UO archaeologist, passed any doubt when he and his students dug below Mazama ash at Fort Rock Cave in 1936.

"As we dug," Cressman wrote, "we went through a bed of volcanic ash...and suddenly, under this, came upon a sandal. It was made of rope of twisted sagebrush bark, unlike any we had ever found. Many more came to light, about 75 in all, every one charred by fires set by hot pumice when it fell."

"You can still see a pair of these sandals, made of sagebrush, framed on the wall of that large café-bar just off the main drag in Medford. It kind of blows your mind to stand there in 2000 A.D. with waitresses bustling around you and realize these shoes were worn by someone right here about the time Europeans were making

CONTINUED ON PAGE 21



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JEFFERSON OUTLOOK

Russell Sadler

Defending the Public Schools

Amid all the gloomy rhetoric about miserable, crumbling, failing public schools promoted by the separatist "voucher," anti-government, anti-union crowds was the annual news that—once again—Oregon students got the highest SAT (Scholastic Aptitude Test) scores in the country among those states that do not restrict the students who can take the test.

This year Oregon shares the honors with the State of Washington. Students in both states averaged identical scores of 1,054 out of a possible 1,600. Oregon scores are up 10 points since 1996. Washington scores are up 16 points.

Even with this continuing evidence of success, school critics refuse to give public schools a break. The perennial budget-baiters and government-haters have a new excuse this year. They cite a recent study by the RAND Corporation—a California defense contractors' think tank looking for new work—that says high SAT scores in the Northwest are not necessarily the product of capable public school teachers, but rather the product of a stable home life with two parents, more common in the Northwest than other regions of the country. The argument would be more convincing if it weren't advanced by the same school critics who support tying teachers' pay to achievement test scores.

School critics cannot have it both ways. Either teachers are responsible for student achievement, in which case these rising SAT scores give the lie to the school critics' litany of decadence and failure, or parenting is the dominant influence in student achievement, in which case it is unjust to tie teachers' salaries to something they cannot control in their classrooms.

But school critics have never let facts or logic get in the way of their demagoguery. It is probably unrealistic to expect them to accept this latest evidence that most Oregon schools are doing their job and many are doing it with distinction.

So why are we still hearing this withering

criticism of Oregon's "failing" public schools? Part of the reason is that there is always room for improvement in any public enterprise. Part of the reason is that Oregon's public schools are not doing the best job they can for students who do not go on to college. But partisan politics is the real reason for the continuing litany of public school criticism. Successful public schools do not fit any interest group's political agenda.

Successful public schools do not fit the agenda of Fundamentalist Protestants, Roman Catholics and Libertarians trying to get their hands in the till to subsidize their private schools with public money without public accountability for the way private schools spend it.

Successful public schools do not fit the agenda of teachers and social workers trying to make public schools responsible for social programs cut from the social service bureaucracy. A public terrified of a rising tide of "at risk kids" might pungle up more money for schools.

Successful public schools do not fit the agenda of conservative legislators who insist "failing" public schools do not need more money. Schools, they insist, must learn to "do better with less." Parents with school-aged children realize their schools do less with less. These legislators are deliberately courting a "train wreck" as an excuse to reduce teachers' salaries.

Successful public schools make it more difficult to demonize young people so the Legislature can continue making felons out of teenagers by imposing prohibitions on youngsters they would not dare impose on people who can vote—daytime curfews, smoking cigarettes, skateboarding, oppressive limitations on when and where teenagers can drive.

"Private schools are becoming more popular in Oregon," said a recent news story detailing school enrollment. This is media fiction. Private school attendance is less than 7 percent of all Oregon school enrollment.

JPR COMMENTATOR
Diana Coogle's



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The largest of Oregon's private religious schools is the Catholic parochial school system now dominated by non-Catholics and secular teachers. There is a handful of English-style prep schools like Portland's Catlin Gabel and the Oregon Episcopal School. There is a wide scattering of Montessori and Waldorf schools. The newcomers on the block are Christian schools sponsored by several sorts of Protestants.

It is this growth in fundamentalist religious schools that fools reporters and lawmakers. Private school enrollment has risen from about 31,000 to 40,000. That is an increase of 28 percent. The percentage is so large because the actual numbers are so small. It reflects a national trend by some fundamentalist churches to retreat from secular society and immerse their children in religious education to control their exposure to secular life.

Oregon public schools enrolled about 550,000 students last fall. That was up about 6 percent. Public school enrollment is rising faster than Oregon's general population, which grew less than 2 percent in the last year. Oregon has no tradition of private school like the Northeast and the South. New England and Southern California's snobbery does not appeal to Oregon's relentless egalitarianism. Oregon's overwhelmingly white population is not fleeing public schools to private "academies" as they are in the South.

The overwhelming reason there is no dramatic exodus to private schools is simply because polls clearly show that Oregonians expect their public schools to do as good a job as any private school. Oregonians pay more taxes for public education than any other item in the public budget. Educating students who rack up the highest SAT scores in the country is what Oregonians expect for their money. Is anyone noticing that is exactly what Oregon taxpayers are getting? ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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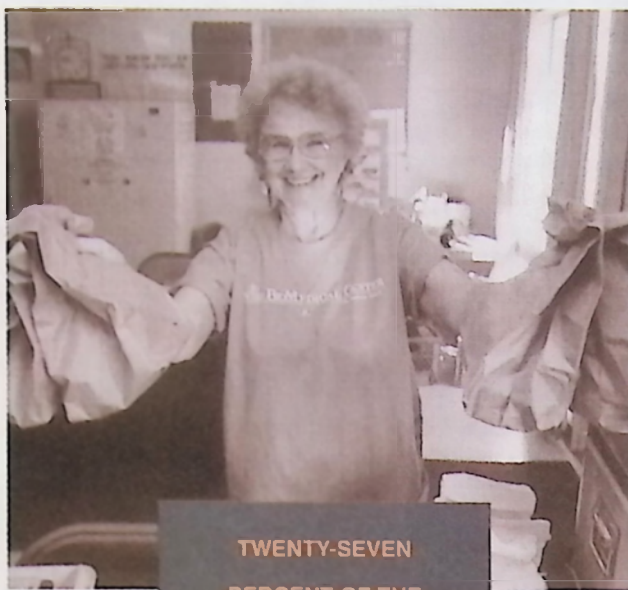
ACCESS to the Feast

In the widening gap between abundance and hunger, community action agency ACCESS steps in, with a new food recovery program aiming to reduce both need and waste.

One of the deepest and most revered holiday traditions is the feast. To gather with loved ones for the purpose of thankful and generous meals is a centering event of the winter; an event which is such a basic ritual that it transcends boundaries of culture and faith. In this land of material abundance, the resources exist for the feast to be fully inclusive; for none to be left at cold, empty tables while warm laughter rings in adjacent halls.

Yet a darker tradition also prevails: the tradition of leaving the hungry in their painful corners while the feast of abundance continues. No part of this country avoids it, but by some measures, our own region is one of the nation's worst offenders. One recent study ranked Oregon dead last among states in terms of taking care of its hungry; California has scant reason for higher pride. These statistics are narrower than reality is, as all statistics are, and thus they must be relied upon cautiously. "We are, in this state [Oregon], really good at record keeping," says Philip Yates, resource development manager for the community action agency ACCESS, Inc. "Our statistics look worse than they are. But still, they don't lie too much."

It is into this tough reality where ACCESS bravely steps. Originally, twenty-five years ago, the organization began with a focus on senior services. But its role has diversified and expanded over the years. Now, not only does ACCESS provide over a thousand meals a day to impoverished Jackson and Josephine County citizens of all ages—it also offers a wide range of other assistance and education programs: from nutrition programs to energy and home weatherization help, junior achievement programs, farmworker assistance, medical equipment, and much more. ACCESS now employs over fifty full-



CHRISTOPHER BRISCOE

TWENTY-SEVEN
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NO MATTER THE NEEDS
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time employees, as well as relying on the graces of more than two hundred volunteers—not to mention essential financial assistance from local individuals, businesses and foundations, government sources, and whatever other quiet help appears. Due to the collaborative efforts of all, ACCESS succeeded this past year in opening its new community kitchen in Medford: a two-million dollar facility which will allow the organization both to consolidate its operations and expand the programs it offers.

Ironically, the community kitchen's location is in the direct shadow of the shopping complex which contains Costco, Wal-Mart and other enormous outlets: places where those of means often practice consumption in almost cartoon-like proportions, too frequently unconscious of the struggle going on next door. Philip Yates appreciates the

irony, but also the need that ACCESS has for business support, and the roots ACCESS has in the location. "We were here earlier," he notes. "For us, the location was the opportunity to be able to bring all our programs together under one roof... Really, we need a business connection, especially with food recovery coming on board."

The food recovery he speaks of is one of the new programs that the community kitchen will enable. Other new programs will include a training program to help people gain work skills in the food preparation industry, a catering operation and a community event space.

At the basis of the food recovery program is the recognition of massive waste—the key factor that prevents the national feast's inclusiveness. According to figures from the United States Department of Agriculture, ninety-six billion pounds of food—twenty-seven percent of the country's entire food supply—are thrown out each year, no matter the needs of the hungry. The disposal costs alone for this waste are

ARTICLE BY
Eric Alan

estimated at over a billion dollars; this adds to the estimated thirty-one billion dollar value of the excess food. Using these figures as a guide, this means that in Jackson County alone, the annual waste is well over fifty-two million pounds. The staggering proportions of this waste make the food recovery program needed for more reasons than just hunger. "We're proposing to the Department of Environmental Quality that they support this in an effort to reduce waste, as well as feed people," says Erika Malone, program development coordinator for the nutrition programs department of ACCESS. The program will reach out to those whose business includes food preparation: restaurants, catering businesses, hotels, hospitals, retirement communities and more. "Anyone who produces food has waste," Malone says, despite that "no one really likes to think of their business as creating a lot of waste." In the initial stages of the project—slated to begin in February, assuming sufficient money is found—the region's potential donors will be mapped out. Recipient organizations, such as social service meal sites, pantries and other local food programs will also be ranked, and donors recruited. A driver and transportation coordinator will be hired. The driver will pilot the refrigerated truck already donated by the Boise Cascade Corporation, and painted by Hale Signs.

Keeping the donated food at a properly safe temperature during transfer and transport is but one of the many key safety issues necessary to ensure the program's success. The environmental division of the Health and Human Services Department of Jackson County has already been involved, and will continue to be, according to Malone, in helping to set the boundaries of what can and can't be collected. (No half-eaten table scraps, please.) "They're really excited to work with us and develop those parameters," she says.

Because the ACCESS food recovery program is only in the launch phase, it still has large challenges to face before reaching success. However, it also has a highly successful model to learn from, right in the regional neighborhood. In Eugene, Lane County's Food Rescue Express (FREX) rescues up to three-quarters of a million pounds of food annually. The importance of the FREX model to ACCESS lies not only in its success, but also in the rural context in which it operates. "There are a lot of [food recovery] programs across the country,"

notes Erika Malone. "However, FREX stands out as something altogether different... A lot of food rescue programs are urban based and if not hand-to-mouth, then restaurant-to-mouth. It [the food] doesn't go through this transition process in the kitchen." As in Lane County, ACCESS will have to reformulate, repackage and deliver food to be successful. The FREX model has enough parallels to local needs that several ACCESS staff members have personally visited Eugene to go through the whole of the FREX program; the FREX staff is also providing ongoing phone support and advice. When all the challenges have been met,



PREVIOUS PAGE AND ABOVE: ACCESS volunteers prepare food for delivery.

and the recovered food is safely and abundantly flowing, ACCESS will process it in the new community kitchen, then distribute the food in both individual and family-sized meals, using a network of seventeen food pantries that provide emergency food boxes.

No matter the assistance of food recovery experts to the north, the local community will have to provide the bulk of the help. In the early part of 2001, Erika Malone will begin to recruit volunteers and other assistance. Among the many challenges, Malone sees the most significant one as "putting all the different pieces together accurately and efficiently." Those pieces include the timing of pick-up and delivery; complications presented by shared kitchen space (the community kitchen space will eventually be used nearly around the clock, through different projects); the timing of all the labor needed for food

repackaging; the recruitment of volunteers; and so on. It's a complex task.

It will be a community education process as well as a process of collection, reformulation and distribution. Part of the education process will even have to include continuing to teach the community that the neighbors in need are not just the unemployed, homeless and/or aged. Expenses and wages have grown so far out of balance that even a full-time job at minimum wage will not come close to meeting an individual's basic expenses—let alone the expenses of a family—and almost three-fourths of those ACCESS currently serves are employed. "We have a heavy service industry in this community where people earn minimum wage," Philip Yates points out. "That really doesn't make it in this valley, particularly when you take into account that if you're on minimum wage and you have to find a place to live, it's going to cost you at least fifty percent of your income. That's an incredible amount of money, and you don't have much left over." Sacrifice among basic needs becomes necessary, and Yates says that sacrificing food is often one of the tough choices made. "Many people choose to give up food because [assistance is available], perhaps with food stamps or perhaps with emergency food boxes." The need to develop a way to pay all workers a true living wage is foremost in his mind, in the long-term picture of solving what is becoming a difficult trap not only for workers, but their children. "The poverty cycle that people get onto is becoming generational," he points out. He expresses concern that organizations like ACCESS work to help in the long term, not just the short term, and with "a hand up rather than a hand out."

In the short term, too, though, neighbors and their children are hungry again today, even as the holiday feasts of abundance are readied right next door. It's pause for thought, in the dark shadow of consumption.

For general information on ACCESS, Inc., phone (541)779-6691, or contact Philip Yates at (541)774-4325 or pyates@mighty.net. For information on contributing to the food recovery program or volunteering to help meet its needs, contact Erika Malone at (541)774-4309 or emalone@mighty.net.



Gauging Our Quality of Life

As the century turns, the Rogue Valley Civic League and the Southern Oregon Regional Services Institute look to define and measure shifts in the local quality of life. Can it be done, and to what effect?

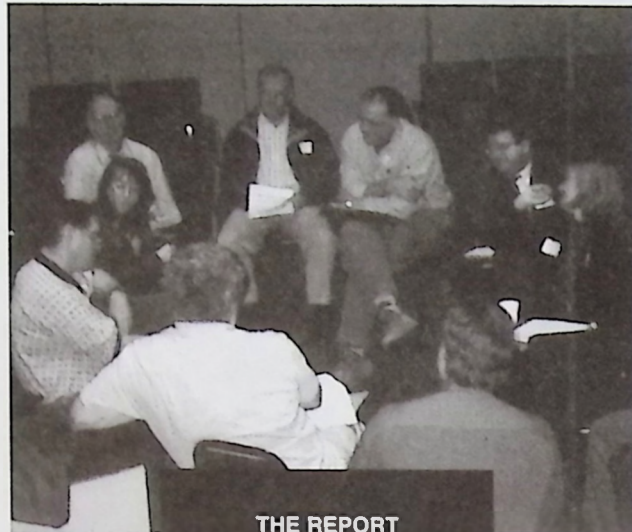
This country was founded on the firm belief, dating back to the drafting of the Constitution, that a group of well-intentioned people can, with a lot of coffee and considerable patience, draw up a set of principles and guidelines that will create a Good Society—or at least a Better Society.

Put another way, nirvana is just one "Action Plan" or "Blueprint for the Future" away. It is a commendable—if not always realistic—belief that a better society can be consciously crafted, brick by brick.

Some very well-intentioned folks in the Rogue Valley are undertaking just such an effort, which had its origins with the formation of the Rogue Valley Civic League in 1991. Since then, there have been hundreds of folks—including artists, professionals, business people, government officials, educators, health providers, and youth—participating in an ambitious series of conferences and small-group discussions, all aimed at developing a better future for Jackson and Josephine counties.

I am just as tempted as the next naysayer to scoff at such efforts. I've been involved as a participant in similar efforts, and have reported on dozens more, most of which will have an impact only when their combined weight breaks an overloaded bookshelf. But there are elements of this Rogue Valley improvement effort that suggest a more promising fate: principally, the impressive number of participants, from a wide array of careers and backgrounds. Also in the project's favor is a determination to undertake the mind-numbing, nuts-and-bolts research that's needed to support the goals and aims of this latest "Blueprint for the Future."

When the Rogue Valley Civic League was formed, its purpose was, in the words of one of its leaders, "to provide a table on which to pour out the can of worms"—in other words, to provide a forum for the discussion of



THE REPORT
WILL BE AVAILABLE
TO ANYONE WHO WANTS
AN ACCURATE,
ISSUES-ORIENTED
PICTURE OF THE REGION.

More than 100 community leaders participated in "Measuring Livability in Southern Oregon," the kickoff event for the Quality of Life Indicators Project.

controversial issues that affected the region. Among the issues aired at League forums have been tax reform and the declining viability of farming and ranching in the Rogue River Valley.

After awhile, this relatively academic approach began to evolve into

a more action-oriented effort: To investigate how the region could maintain and even enhance its current quality of life in the face of growing population pressures. To accomplish this, the Civic League organized The Healthy And Sustainable Communities Project, which involved over 500 participants in a series of small-group discussions that ultimately produced, in 1997, a 50-year vision plan for the two counties. Some of the more significant goals included in this vision plan are:

- **The Environment:** Encourage lifestyles and economic activities that maintain and enhance the environment.
- **Education:** Support lifelong learning and curriculums that make students aware of both the local and global communities.
- **Arts:** Built a unified Arts Coalition among artists, businesses, the non-profit sector, civic organizations, and local government.
- **Transportation:** Promote multi-modal communities that incorporate pedestrian- and bicycle-friendly streets.

To achieve these and a multitude of other ambitious goals of The Healthy And Sustainable Communities Project, data about the region was needed. How to measure if the natural environment or the region was in better shape from one year to the next? Or if the local timber industry was on track toward a sustainable future? If use of alternative transportation such as buses was improving from one year to the next? Enter the Southern Oregon Quality of

Life Indicators Project, which is a joint project of the Rogue Valley Civic League and the Southern Oregon Regional Services Institute (SORSI) at Southern

ARTICLE BY
Tim Holt

Oregon University. A meeting of the Indicators Project earlier this year drew 105 participants to the Smullin Center in Medford. Many community leaders gathered to begin the task of coming up with statistical yardsticks measuring the region's quality of life in eight specific areas: Business and Economy, Natural Resources, Education, Health, Human Services, Arts and Culture, Technology and Telecommunications, and Physical Capital and Infrastructure. (The Rogue Valley is one of over 200 communities across the country that is undertaking or has completed a quality-of-life indicator project. The city of Jacksonville, Florida is credited with completing the first such study in 1985.)

After a draft list of indicators was drawn up by conferees in each of the above fields, a bright young SOU graduate, Ross Finney, was given the daunting task of spearheading the community effort to come up with a final list of 50 key quality-of-life measures for the two-county region. Finney, 31, has SOU masters' degrees in environmental education and business administration, and had been involved in the project since its early stages, due to his tenure as a graduate assistant serving at SORSI. He actively supports the concept of "green" or environmentally responsible businesses; and, for the record, bikes, walks, or takes the bus to work.

The challenging question facing Finney, the Indicators Project and the community at large is: How do you paint a statistical picture of Southern Oregon's quality of life? This is to be no whitewash job, and some of the indicators that will emerge in the project's final report are a little on the grim side: surveys of youth substance abuse, high school dropout rates, infants born to unwed women under 25, number of seniors needing Medicaid—while others, such as attendance at arts events (generally up) and air quality (generally improving) have a positive spin.

What's important, notes Finney, is that the final choices of indicators give an unbiased and accurate picture of the region. Or, in the words of project participant and United Way Executive Director Dee Anne Everson, to balance the notion "a lot of folks have that Ashland is Brigadoon."

And, as Everson points out, even the compilation of grim statistics about the region can have a positive effect. Documenting a rise in teen substance abuse or births to unwed teens could help

get a grant for a youth center, or a teen pregnancy education program.

Another key consideration for the Indicators Project, as Finney coordinates the final list, is whether the data for each proposed indicator is readily available (neither Finney nor anyone else involved with this project has the time to go around the region collecting data on impoverished seniors, unwed mothers, or substance-abusing youths) and, in particular, compatible with the project's goal of updating the statistical picture every two years.



Project coordinator
Ross Finney.

is available from the U.S. Census, but only every ten years).

Among the indicators which have been chosen thus far are:

- **Health:** Early diagnoses of breast cancer as an indicator of both the patients' careful monitoring of her own health and that of her family. Another health indicator being used is incidences of low birth weight among infants.

- **Juveniles:** Youth substance abuse (alcohol and tobacco) among 8th graders. Also high school dropout rates for both counties. (The dropout rate in Jackson County is currently higher than the state as a whole, that in Josephine County slightly lower.)

- **Open space:** number of developed park acres per 1000 residents. (The population of the two-county area is expected to grow from 248,000 in 1999 to at least 275,000 over the next decade.) Finney: "As our population grows, it's important to know if we're maintaining the current level of park space available to each resident."

- **Transportation:** number of passengers per hour of bus service. An increase in this figure will help ease both traffic congestion and pollution problems as population increases.

- **Education:** 3rd grade reading scores. Not only will this indicator provide a measure of the quality of education in the region, but it also zeroes in on reading per-

formance at an age level when problems are more easily addressed and corrected.

- **Recycling:** pounds of waste recycled per capita vs. pounds of waste per capita that go to the landfill. Ideally, both sides of this equation should decrease as we become a less consumption-oriented society, and the ratio between the former and the latter will hopefully increase as we become a less wasteful society.

Finney expects to have the indicators finalized by early next year. As the Quality of Life Indicators project is updated every two years, it will be available to anyone who wants an accurate, issues-oriented picture of the region. It will no doubt be used by government officials as well as grant-writers, and also by companies and individuals thinking about moving to the area.

Will it lead to a Better Society for the region? Neither the Civic League nor local government nor any other single entity, private or public, Finney carefully points out, could possibly undertake the ambitious list of improvements suggested in the 1997 Healthy and Sustainable Communities "Blueprint for the Future." But the project has certainly accomplished one immediate goal: that of fostering communication among a wide array of community members, including some—notably timber interests and environmentalists—who rarely sit down and talk to each other at all.

In the long run, after the dust has settled, will it be found coating the bound volumes of this project, sitting on a shelf neglected and unread? Perhaps, but the longevity of this particular push for the region's improvement, coupled with the persistence of its participants, suggest otherwise.

For more information on the Quality of Life Indicators Project, visit the Rogue Valley Civic League website at www.rvcl.org or call RVCL at (541)772-7288; or visit the Southern Oregon Regional Services Institute website at www.sou.edu/sorsi, or call (541)552-6365.

Tim Holt's new novel, *On Higher Ground*, is set in the Mt. Shasta/Siskiyou region in the mid-21st century. The quality of life there is debatable.

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NATURE NOTES

Frank Lang

Holly

Humans have decked their halls with boughs of holly for a long time. The present custom of holly at Christmas seems to make sense, what with blood-red fruits and thorny leaves. However, the custom goes back far further than the birth of Christ. It goes back to Celtic druids who thought that holly symbolized the sun and so brought sprays of holly into their homes in dismal winter months. And back to ancient Rome when Romans, slave and citizen, celebrated Saturnus' grand festival in December. Gifts were given, parties held, holly used for decoration and "io Saturnilia," not "Merry Christmas," was the greeting of the day. Today we still use holly as a decoration in December.

Hollies, all 400 or so species in the genus *Ilex*, are found world wide except in western North America and southern Australia. We know one at Christmas time, the European Holly, *Ilex aquifolium*. Growers cultivate holly in the Willamette Valley and Portland area as a Christmas green. Holly growers have had a terrible time with another European native that has done well in North America, the starling. Starlings descend in enormous numbers to strip holly trees bare in moments. Cannons, scarecrows, traps—none seem to work in defense. One large flock of startled starlings took off en masse and destroyed the trap in the process.

If you have a holly tree that isn't bearing fruits, there could be several causes. Holly is dioecious, meaning "of two households." One household consists of trees with only male or staminate flowers. The other household consists of trees with only female or pistillate flowers. If your tree is staminate or male, no bright red fruits can form because only pistillate flowers can form fruits. If your tree has female flowers, but no fruits, there are probably no male trees

around to pollinate it. It takes pollen and bees for fruit formation.

Most if not all hollies are poisonous. Many species of birds beside starlings eat the berries with impunity. Humans, on the other hand, find holly a terrific purgative. That effect is clearly shown by the scientific name of yaupon, a native holly of the southeastern United States, *Ilex vomitoria*.

Certain Native American tribes used yaupon's emetic qualities in their Black Drink ceremonies. An infusion made from the leaves of *Ilex paraguensis* yields a tea known as maté.

American holly wood is white, light, and lacks patterns, no matter which way the wood is cut. It comes as

close to ivory color as any American wood. The wood is used for inlay, small musical instruments, and as piano and organ keys.

So, good people of all religious persuasions or none at all, deck your halls with boughs of holly, be jolly, don your gay apparel, troll the ancient Yuletide carol and enjoy the holiday season, heedless of the wind and weather.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

CORRECTIONS

In last Month's *Nature Notes* column, the name of Engler and Prantl's classic book was slightly misspelled. The correct title is *Die Natürlichen Pflanzfamilien*.

Also, the photo of Dr. Frank Lang published on the cover of our November issue was by Elizabeth Wasserman. We apologize for omitting the credit.

The 20th Annual JPR Winetasting

Oregon's wine industry is no longer a secret. With 156 wineries dotting the state's five major winemaking regions, Oregon has become a world-class wine producing state.

The history of Oregon wine dates to the mid-1800s when vines were brought along the Oregon Trail. Jessie Applegate planted 40 acres of vines from the first wagon train to Oregon in 1843, and just four years later, Henderson Luiellen planted the first wine grapes in Oregon. In the 1880s Peter Britt established the original Valley View Vineyards, and by the turn of the century, the official census counted over 537,000 grape vines of bearing age in the state.

Though wine grapes have been cultivated in Southern Oregon and the Willamette Valley since the middle of the Nineteenth century, the modern Oregon wine industry began in the late 1950s. Founders include Richard Sommer of Hillcrest Vineyards in Roseburg who established his winery in 1959 and inspired other wine pioneers such as David Lett of the Eyrie Vineyards to plant in the small Willamette Valley community of Dundee in 1966.

Today, Oregon wineries and vineyards have planted nearly 10,000 acres of wine grapes yielding over 700,000 cases of wine a year.

Jefferson Public Radio, too, has a place in the history of Oregon's wine industry. In 1980, JPR launched the first large scale winetasting in Southern Oregon. At the time virtually every winery that existed in the state participated. The event was so novel that Oregon's liquor control laws didn't contemplate such an event and JPR



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worked with elected officials to adapt the rules.

Twenty years later, JPR's winetasting is still going strong and is attended by major wineries from three of the state's official wine growing appellations. This year's event will feature 20 Oregon wineries pouring over 75 premiere Oregon wines on Friday, December 8th in the Rogue River Room of Southern Oregon University's

Stevenson Union from 6-9pm. The event, which is sponsored by Lithia Dodge, will also feature delicacies from some of the region's best gourmet eateries. Proceeds from the event benefit JPR.

The 20th Annual JPR Winetasting promises to be especially satisfying, as the last three harvests have been among the best ever according to Oregon vintners. This year with near perfect growing conditions, the warm summer and fall have accelerated ripening, allowing for a longer hang time and giving grapes the chance to fully develop intense flavor profiles. Wineries are predicting a yield of 20,000 tons, an increase of 10-20% over last year's record volume 17,900 tons. "For Oregon to have four vintages in a row of exceptional qual-

ity has been a fun ride," says Brad Biehl, Director of Viticulture at King Estate Winery just south of Eugene. "Pinot Noir color will be dark, and aroma/flavor intensities will be rich in blue fruits, and Pinot Gris will show bright floral notes and rich melon, tropical fruit characters in both the nose and mouth," notes Biehl.

To purchase tickets or to receive detailed information about the event contact JPR at (541) 552-6301.

ARTICLE BY
Paul Westhelle

Michael Feldman's

Whad'Ya Know

All the News that Isn't

In the last few weeks before the election, the Presidential campaign moved into the swing states of boredom and depression. The enthusiasm for the candidates was such that now that it's over, we don't know which one to bury.

Meanwhile, scientists in Pennsylvania have succeeded in reviving bacteria some 250 million years old which flourished before the Lysolzoic period.

An Iowa cow named Bessie gives birth to a cloned endangered humpbacked Gaur — I'd like to be in the barn when she explains. Hopefully, Al Gaur was not involved.

Hot on the heels of the Million Man, Million Mother and Million Family marches, organizers have announced a Million Singles march on Washington.

Wal-Mart, accused of predatory pricing, announces "Everyday Unfair Low Prices," promising to match unfair low prices anywhere.

Tech stocks take such a beating they're posting the numbers manually.

That's all the news that isn't.



**12 Noon Saturdays on
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ONLINE

Joe Loutzenhiser

Standing Almost Still

Looking back on the past year of computing I do not see the technical advancements that I had hoped for. Instead I see stagnation, or in a few cases, welcomed refinement. In an industry that is supposedly moving at a breakneck pace this year produced little or no remarkable change or innovation. The theme for 2000 seems to have been "More of the Same."

Nowhere is this more evident than in computers. Not a single major technological advancement took place this year. Instead, what we did see was immense speed increases, both in processors and video. With AMD now being formidable

competition for the once undisputed industry leader Intel, processor speeds have topped 1GHz (1000MHz). In video we have 3dfx and nVidia attempting to surpass each other's products every few months. But that is all we saw. All the other computer sub-systems remain relatively unchanged. With little to entice people into buying a new computer, sales have slumped.

On the other side of the fence, Apple introduced some interesting hardware, but again, with an emphasis on style over substance. Translucent iMacs and futuristic Apple Cubes sure are pretty, but they still haven't changed much beyond looks. Perhaps this too grows stale, as Apple's sales have also been poor.

Operating system software also languished this year. Although Microsoft Windows 2000 was released, it was a cautious evolution from Windows NT and contained nothing groundbreaking. Windows Me was much the same, being more than a little underwhelming. Mac OS X has yet to be released, although it looks promising and may live up to some of its hype. Many of us hope that it introduces new graphical user interface conventions that will shape future operating systems, much as did the

Mac OSs of old. Even the alternative OS stalwart Linux has little advancement to show for this year. A new version has been repeatedly delayed as Linux copes with becoming a mainstream operation system.

Web browsers remained static throughout the year, with only minor version upgrades to both Internet Explorer and Netscape. This is disappointing, for web browsers are one of the most deficient types of software. Taken together they comprise a tangled morass of incompatibilities, half-implemented features, security holes, poor standards compliance, and outright bugs. The upcoming Netscape 6 doesn't

look to be any better. Important technologies, such as XML, wait in the wings because no one seems to be able to gracefully integrate support into their browsers. Perhaps this is because of the previously hasty development of browser software, but now there is no excuse.

While high-speed Internet connections have become more common, the majority of users still use a comparatively slow modem. The Ashland Fiber Network and Falcon Cable have done an admirable job of deploying their cable networking services here in the Rogue Valley, but only a handful of people seem to be taking advantage of them. Perhaps it is due to the pervasiveness of AOL, or that most computers do not come with a network card, making setup more complicated. Whatever the reason, it looks like it will be a good long while before the Internet can completely free itself from the shackles of slow modem connections. This alone slows the rate of technological advancement to a crawl.

Internet Protocol 6 (IP6) is another promising networking technology that has yet to see anything but trial usage. Widespread adoption of this protocol would go a long way towards simplifying

“
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THIS YEAR.”

the work of network engineers, which would in turn mean higher quality service for users. While IP6 is an admirable technical achievement in of itself, no straightforward method of migrating from the current system has been proffered.

Digital financial transaction technology has seemed to wither on the vine in the last year. Most people just use a credit card and forgo the opaque schemes currently offered by digital cash purveyors. Until the credit card companies themselves decide to step into the ring, I cannot see digital cash systems becoming widely adopted, if ever.

This year more companies than ever seemed to have pursued litigation instead of innovation in an effort to make profits. In both the hardware and the software industries many silly lawsuits have been initiated. Many of these have a detrimental effect on the implementation of beneficial technology. One of the most notable cases involves RAMBUS' supposed patents on memory technology used in almost every PC. For awhile RAMBUS enjoyed Intel's support in their pursuit of a corner on the memory market, but recently Intel has tired of their money-grubbing ways. Counter suits against RAMBUS have now emerged, and the whole affair has kept memory prices high.

Investors also seem wary of the lack of progress, and results, in this highly touted ".com" revolution. In the last few months Internet companies have been laying off workers in droves as their capital dries up and their stocks plummet. No one can blame investors for this apprehension, particularly when so much is promised and so little delivered.

All this said, advancement is a double-edged sword. Late in 1998 I wrote that I thought that 1999 would be a year to "catch our breath." It was, and the respite was welcome. During that time Internet technology had a chance to become more refined. But now, a year later, it seems that we've become victims of our success, shackled to technology that is still relatively primitive but deeply entrenched. Much of the Internet's potential could be lost unless we successfully implement upcoming technology. ■

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

TUNED IN *From p. 3*

not to. (They might think differently about that if free air time was known to be available.)

Candidates' requests for reasonable air time aren't limited to commercial announcements, either. One federal candidate this year requested that public stations broadcast a 40-minute speech which stations could not edit because of the law's stipulation that content could not be altered in any way. If a Fidel Castro-type speaker was to run for office, given to five hour harangues, who knows what might result.

The purpose of this law is sensible—to assure that political candidates have fair access to the mass media. But the law is flawed because it sets up totally unreasonable processes and gives a station no opportunity to impose judgments which reflect the station's good-faith interpretation of the public interest.

The law needs to be changed before the

next major election which would cause this provision to be invoked. Listeners predominantly pay for public broadcasting in America; the federal government doesn't. The public shouldn't be subjected to a vast infusion of political advertising which significantly interrupts programming upon which it relies and pays for. Furthermore, it is ironic that public radio, which arguably provides the most comprehensive discussion of the view of political candidates of all the broadcast media, may become littered with meaningless partisan political propaganda in the name of improving civic discourse.

Hopefully, the next Congress will take up this issue and thoughtful members of the public broadcasting community will join in calling for such action. ■

Ronald Kramer is JPR's Executive Director.

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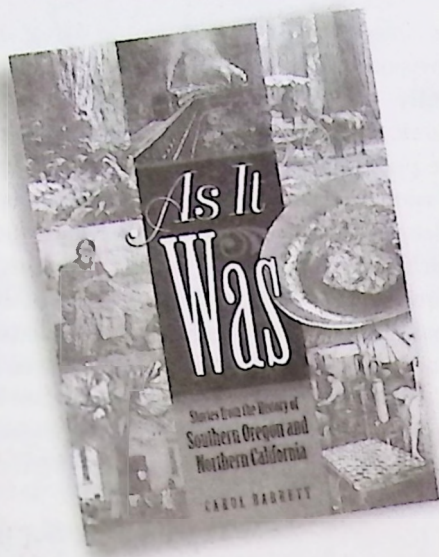
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ON THE SCENE

Steve Inskeep

Chasing the Candidates

The elections, at last, are over. Behind all the stories that break the media surface are reporters creating them, in important scenes we rarely see. Here, NPR reporter Steve Inskeep reports from his days on the Bush campaign trail.

What's your typical day like on the campaign trail?

You wake up in a hotel, sometimes a very nice hotel, but very early. There's a baggage call at six or seven in the morning. Often you were working late the night before, so you've only had a few hours of sleep. But it can be pleasant in the morning—I remember staying at the Breakers in Palm Beach, and stepping outside at six forty-five to gaze across the beach, and out across the water in the early morning light. I was standing among the black vehicles of the Bush motorcade, which were parked along the edge of the hotel. Secret Service men stood around, talking into their wrists.

You spend most of your day packed onto buses or onto the campaign plane, flying from one event to another with the candidate, his staff, and 60 or 70 reporters. You may visit three or four states in a single day. At each stop the candidate may only speak for 15 minutes—sometimes a lot more, but not always. Sometimes you get to the end of the day and feel like you've traveled 2,000 miles for nothing. And sometimes everything seems to happen in a day, and it seems like many days have passed.

In between all this traveling, you have to find time to think; to write; to call sources; to check in with your editors; to file your stories. It's hard, but all your basic needs are provided for. Here and there you will find a filing center, a room full of phones where everybody sets up their laptops and/or microphones and works away. And you're fed prodigiously, constantly; you can eat five meals a day if you're not careful. The campaigns also serve alcohol, sometimes quite early in the day. They want a happy press corps; presumably they

think we'll write happier stories.

I should mention that the news organizations pay for all this—the campaign arranges all the logistics, but bills each news organization several thousand dollars, per person, per week, so we don't have an ethical problem of being on the dole.

How difficult is it to break away from the media pack (or the candidate's handlers) to find a unique story?

Sometimes it's quite hard. The schedule is so demanding that it's tempting just to file the obvious story, or just file anything, anything to fill up time. But there are other opportunities. At NPR and a few other news organizations, we rotate people on and off the plane, so after a week or two of flying around, I have a week or two away from everybody, to return to the office or travel someplace else in the country and pursue independent stories.

Surprisingly often, it's also possible to do your own story on the campaign trail. I remember once George W. Bush went to church. So a number of reporters had to stand outside for an hour, just waiting for him to come out. It wasn't even a news event; he was just going to church. But several hundred people had gathered to get a glimpse of Bush, and since I had time, I interviewed a dozen of them, and they became my story—the curious people who'd come to see him, and what was on their minds.

After spending months with a candidate, how well do you know the person behind the public veneer?

I feel like I know Bush a little bit—not a lot, but a little—both because of covering him and because of researching his past, and talking to his friends. From May until mid-September, Bush was very accommodating. He has spent a lot of time at the back of the plane just chatting with reporters; and he has taken our questions on a regular basis. I think he has generally

been accessible to the media, apparently more accessible than Al Gore. It's a good thing, an honorable thing. The public should be able to just constantly pepper candidates with questions, and we reporters are the only members of the public who are regularly in a position to do this. Bush deserves credit for opening himself to a lot of questions, though in recent weeks, as the campaign has become tighter, he has become less accessible. The campaign decided there were too many odd-looking pictures of him in the back of the plane. He didn't look good on TV. They wanted to force TV networks to use pictures from his campaign events instead, so they wouldn't let us see him anywhere but the events. When it suits the campaign's purpose, he disappears.

Much has been made of the candidates getting too chummy with the media. Do you think that's the case? How do you think this can/does shape coverage of a candidate?

Maybe Bush has improved his coverage by being so chummy with the press corps. Some people think so. It is flattering when you meet a guy who could be the next president, and he just shoots the breeze with you, asks how you're doing. And most people like him personally. Maybe that affects some people's coverage. Over time, though, I think it has bred a bit of contempt—you notice that some reporters are so tired of the man that they really don't want to talk baseball with him anymore when he comes back on the plane. They're sick of him. And now, as I mentioned, they see less of him for various reasons.

Whether he improves his coverage or not, I think it helps me, as a working stiff, to meet the guy I'm covering. It makes it easier for me to introduce him, in turn, to our listeners. For awhile these back of the plane sessions were "on the record," and in June, I taped a good bit of one and put some of it on the air. I wish I had recorded more. Even though we weren't pummeling him with hard questions, he was talking about his views on the use of power, about his father, about any number of subjects; you got a sense of how the guy thinks. ☐

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—New York Times

and

Philip Glass/Foday Musa Suso, April 29

Celtic Fire – featuring Natalie MacMaster, May 9



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KNHT

This year JPR continues its tradition of bringing you holiday favorites during the month of December. On December 21 at 7pm, NPR's Murray Horwitz and Susan Stamberg read stories that capture the spirit and legacy of the Jewish holiday with *Chanukah Lights*. This year's 10th anniversary program features selected authors reading their tales along with Susan & Murray. On Sunday, December 24, at 2pm, tune in for *Christmas with the Morehouse and Spelman College Glee Clubs*. This holiday tradition brings together two of the country's most prestigious, historically black institutions for a concert program celebrating the schools' tradition of singing excellence. Included in this program are spirituals, carols and sacred texts. Plus join us December 25th, Christmas Day, for music for the holiday.

Rhythm & News Service

KSMF/KSBA/KSKF/KNCA/KNSQ

On Thursday December 21, JPR presents a seasonal favorite. At 8pm listen for *Paul Winter's 21st Annual Winter Solstice Concert* from the Cathedral of St. John the Divine. On Christmas Day we'll bring you three more holiday programs beginning with *Jazz Piano Christmas II* at 11am. This great tradition continues to get better with another exciting lineup of keyboard masters. At 2pm NPR presents a brand new program of music and holiday cheer called *Some Favorite Things*. This holiday celebration features the hosts of NPR's jazz programs: Marian McPartland, Ed Bradley, Branford Marsalis, Nancy Wilson, and Billy Taylor. Each will share some holiday memories and recordings that are personal favorites. And finally, beginning at 8pm, the producers of *Echoes* brings you a special two-hour living room concert during *Sonic Seasonings: Living Room Concerts for Christmas*.

News & Information Service

KSJK / KAGI

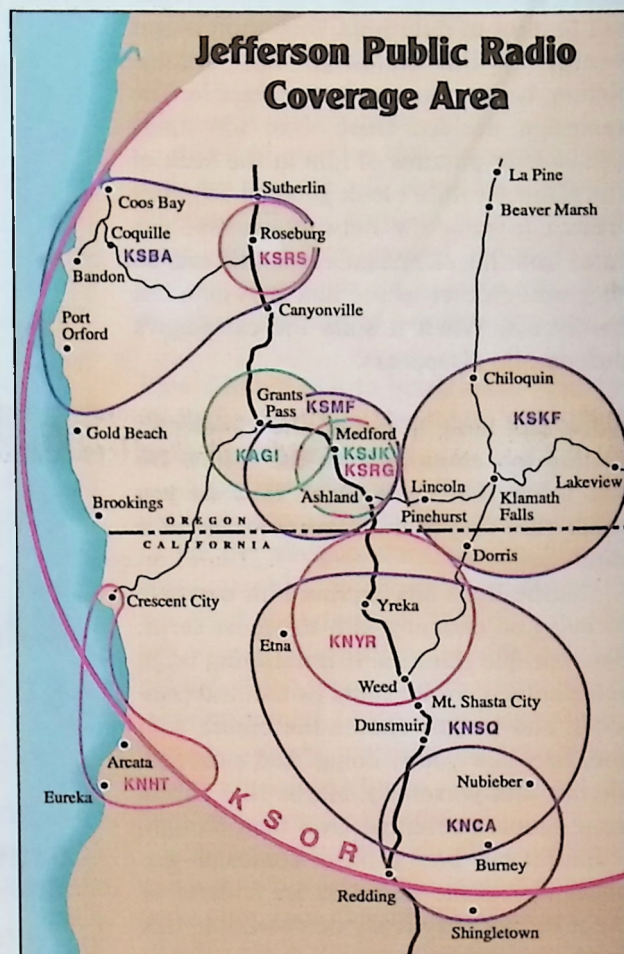
On Friday December 22, tune in for a program of documentary vignettes reflecting the search for common threads in several uncommon stories about the winter holidays. *A Change of Season: Stories of Holiday Traditions, Memories, and Meaning* is a one hour spoken word special beginning at 5pm.

Volunteer Profile: Rick Huebner



Rick Huebner came to the Rogue Valley from Alaska, where he retired from the Anchorage Fire Department. He spent several years in broadcasting prior to going into the Fire Service. Rick started his broadcast career at the University of Nevada and held several disk jockey positions in the Northern Nevada/California area. Ask him about the tricks he learned while serving as a cameraman at a Napa, California cable TV station. Rick enjoys his role as producer/engineer for Herman Edel's program *On With The Show*, as well as his role as volunteer at his

daughter's school. He lives on a hillside outside of Medford with his lovely wife and charming daughter. Rick, Lorry, and Toby return to Alaska each summer where he works as a commercial bush pilot serving a remote lodge near Mt. McKinley.



KSOR

Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

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With News Director Lucy Edwards
and the Jefferson Daily news team

4:30pm Monday-Friday
CLASSICS & NEWS

5:30pm Monday-Friday
Rhythm & News

TUNE IN



Sundays 10am on *Rhythm & News*

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Michael Sanford.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes *NPR news* at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

JPR Saturday Morning Opera

2:00-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm

Siskiyou Music Hall

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-9:00pm

Played in Oregon

Host Terry Ross takes a weekly look at the best of classical music recorded in live performances from the Rogue Valley to the Columbia River.

9:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McClaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm–7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates December birthday

- Dec 1 F Flute Quartet in C, K. 285b
- Dec 4 M Brahms: Clarinet Sonata in F Minor, Op. 120, No. 1
- Dec 5 T Geminiani*: Sonata for Violin and Cello (after Corelli)
- Dec 6 W Gorecki*: *Szeroka Woda (Broad Waters)*
- Dec 7 T Goetz*: Piano Trio in G Minor, Op. 1
- Dec 8 F Dusek*: Grand Sonata in D, Op. 69, No. 3
- Dec 11 M Berlioz*: Love Scene from *Roméo et Juliette*
- Dec 12 T Mendelssohn: Piano Sonata in Bb, Op. 106
- Dec 13 W Haydn: Symphony No. 95 in C minor
- Dec 14 T Ron Nelson*: *Courtly Airs and Dances*
- Dec 15 F Beethoven(12/16)*: String Quartet No. 16 in F, Op. 135
- Dec 18 M Holmès, *Andromède*
- Dec 19 T MacDowell(12/18)*: *Woodland Sketches*, Op. 51
- Dec 20 W Paganini: Quartetto 15 for Guitar and String Trio
- Dec 21 T Sibelius: *Tapiola*
- Dec 22 F Puccini*: Selections from *Le Villi* and *Edgar*
- Dec 25 M Respighi: *Trittico Botticelliano*
- Dec 26 T Gilbert & Sullivan: Highlights from *The Pirates of Penzance*
- Dec 27 W Saint-Saëns: Piano Concerto No. 2 in G Minor
- Dec 28 T Bach: Trio Sonata in C Minor, BWV 1079
- Dec 29 F Copland: *Appalachian Spring*

Siskiyou Music Hall

- Dec 1 F Chopin: Piano Concerto No. 1 in E minor, Op. 11
- Dec 4 M Bruch: Violin Concerto No. 1 in G minor, Op. 26
- Dec 5 T Friedrich Kiel: Piano Trio, Op. 65, No. 1
- Dec 6 W R. Strauss: *Aus Italien*, Op. 16
- Dec 7 T Goetz*: Symphony in F, Op. 9
- Dec 8 F Sibelius*: *Pelleas et Melisande*, Op. 46
- Dec 11 M Berlioz*: *Symphonie Fantastique*, Op. 14
- Dec 12 T Joachim: Violin Concerto No. 3 in G
- Dec 13 W Liszt: *Concerto Symphonique* No. 4 in D minor
- Dec 14 T Glazunov: Symphony No. 5 in Bb, Op. 55
- Dec 15 F Beethoven*: Symphony No. 3 in Eb, "Eroica"
- Dec 18 M Macdowell*: *Twelve Virtuoso Variations*, Op. 46
- Dec 19 T Liszt: *Grande Fantasia Symphonique*
- Dec 20 W Macfarren: Symphony No. 7 in C sharp minor
- Dec 21 T Fibich*: Symphony No. 1 in F, Op. 17
- Dec 22 F Bottesini*: Concerto for Double Bass & Orchestra
- Dec 25 M Holiday Music
- Dec 26 T Haydn: Symphony No. 103 in Eb, "Drum Roll"

Dec 27 W Debussy: *Fantasie for Piano & Orchestra*

Dec 28 T Mendelssohn: Octet in Eb, Op. 20

Dec 29 F Bargiel: Octet in C minor, Op. 15a

HIGHLIGHTS

The Metropolitan Opera

Dec 2 The Met Season Preview

Dec 9 *Der Rosenkavalier* by Strauss (10:00 a.m. curtain)

Cheryl Studer, Vesselina Kasarova, Elizabeth Norberg-Schulz, Marcelo Alvarez, Alan Opie, Eric Halfvarson, Jiri, conductor.

Dec 16 *Der Fliegende Holländer* by Wagner (Pre-curtain at 10:30; 11 a.m. curtain)

Sharon Sweet, Roland Wagenführer, James Morris, Jan-Hendrik Rootering, Valery Gergiev, conductor.

Dec 23 *The Merry Widow* by Lehar

Frederica von Stade, Jennifer Welch-Babridge, Håkan Hagegård, Paul Groves, John Del Carlo, Asher Fisch, conductor.

Dec 30 *La Traviata* by Verdi

Ruth Ann Swenson, Marcelo Alvarez, Dwayne Croft, Jun Märkl, conductor.

Saint Paul Sunday

Dec 3 Los Angeles Guitar Quartet

Program to be determined.

Dec 10 Hélène Grimaud, piano

Bach/Busoni: Chaconne in d minor from Partita No. 2 in d, B.W.V. 1004;

Brahms: Sonata No. 2, Op. 2.

Dec 17 Amsterdam Loeki Stardust Quartet

Anon: Caça 'O virgo splendens'; Palestrina: Ricercar del secondo tuono; Frescobaldi: Capriccio V sopra La Bassa Fiamenga; Pachelbel: Canon; Vivaldi/Bach: Concerto in d minor, Op.3 No. 11; BWV 596; Fulvio Caldini: Fade Control; Bach: Preludium in c minor, BWV 537; Peter Goemans: Aan de Amsterdamse Grachten.

Dec 24 Chanticleer

Robert Young: There is no Rose of such virtue; Sweelinck: Hodie Christus Natus est; Luca Marenzio: Qual Mormorio soave; Taverner: The Lamb; Pärt: Magnificat; Franz Biebl: Ave Maria; Trad., arr. David Willcocks: Quelle est cette odeur agréable?; Johann Abraham Peter Schultz/arr. Carolyn Jennings: O Come, Little Children; Trad., arr. Gene Peurling: Deck the Halls; William Billings: A Virgin Unspotted; African American Trad., arr. Joseph Jennings: O Jerusalem in the Morning.

Dec 31 London Brass

Dowland: Airs and Dances; Gabrieli: Canzon Septimi Toni a 8; Canzon IX a 8; Paul Hart: Variations from Haydn's "Surprise" Symphony; Ellington-Juan Tizol: Caravan

From the Top

Dec 2 This week from England Conservatory's Jordan Hall in Boston, we'll meet a 16-year-old clarinetist from Laurel, Maryland; we'll hear the Prelude from Bach's Partita No. 3 performed by a 17-year-old percussionist from Port Matilda, Pennsylvania; and we'll meet a 14-year-old trumpeter from Tualatin, Oregon.

Dec 9 This week we hear the incredible story of a young musician who was living on her own in Manhattan at the tender age of 13. We hear a brilliant 16-year-old pianist triumph in her performance of Chopin's Prelude No. 24, and we meet a teenage

brass quintet from Minnesota whose members like to drive around in the car blaring Mahler.

Dec 16 In addition to a moving performance by guest artist Jubilant Sykes, an especially young show including a 13-year-old composer who plays with such zest and joy it's infectious. We also hear the youngest trio that *From the Top* has ever presented, in a fine performance of Beethoven's Piano Trio Op. 1. We hear a particularly humorous episode of "Lives of the Cowboy Classical Musicians," and Jubilant Sykes performs Copland's "I Bought Me a Cat" in an arrangement that includes all the young musicians featured on this show.

Dec 23 Winter Holiday Show

From the Top brings its youthful brand of holiday cheer this week with a show that features inspirational music. We'll hear a youth chorus from the Boston area and we'll meet a dynamic teenage horn quintet.

Dec 30 The performances of 5 different youth orchestras—about 500 kids on one stage over the course of one show! It's a raucous "Battle of the Bands" as these five orchestras trade stories, laugh together and compete for the Audience Choice Award. The program includes an extremely well-balanced selection of orchestral works including Bernstein's Overture from *Candide*, Elgar's *Enigma Variations*, and a new work. We get the inside scoop on what it's really like to be an "orchestra nerd," and we play an inter-orchestral round of "Musical Jeopardy."

ALMANAC *From p. 5*

small, Neolithic farming villages and still hunting with bows and arrows.

On the last day Crater Lake lodge was open we sat on the deck watching the sun and clouds stir the beings of the deep. The magic is there, even at a casual glance. I, too, felt afraid of Crater Lake. But it was deeper than fear. It was awareness that, for 77 centuries, this place was a Lourdes, a Stonehenge, a Great Pyramid, an unimaginably holy place. If the Klamaths want to return to their vision quests here, I'd like the whole national park shut down for it.

I've come upon these conflicting myths through writing a public TV documentary for the centennial of the National Park in 2002. In my research, I spoke with a Klamath.

"We were just talking about that," he said, "how we're supposed to be afraid of Crater Lake. We're not afraid of Crater Lake. We just have respect for it." ■

John Darling, M.S. is an Ashland writer and counselor.



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iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection with Christopher Lydon
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Late Night Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Beyond Computers
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-5:30pm	Talk of the Town
5:30pm-6:00pm	The Healing Arts
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-2:00am	Possible Musics
2:00am-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Michael Sanford.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by John Baxter and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00-11:00am
Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am
The Blues Show

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm
Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-9:00pm
The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Possible Musics

David Harrer, Aaron Smith and Ron Peck push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

Dec 3 D. D. Jackson

A phenomenal young pianist from Canada, D. D. Jackson has taken a turn toward the avant garde, writing new material and developing his own style. In 1996, he was named *Jazz Report* Composer of the Year. This powerhouse of the piano displays his critically acclaimed talents in his own composition "Peace Song." He and McPartland blend their styles in a duet of "Bemsha Swing."

Dec 10 Joyce DiCamillo

For over twenty years, pianist and composer Joyce DiCamillo had led her own trio which critics hail as "a compact unit that breathes almost as one." A dedicated educator, DiCamillo appears in high schools and universities around the country and is a model for women in jazz. She demonstrates her considerable keyboard talents on "If I Should Lose You." DiCamillo and McPartland join forces for a rousing rendition of "What Is This Thing Called Love?"

Dec 17 Dave Frishberg

Outstanding jazz pianist, lyricist and composer Dave Frishberg joins host McPartland for an entertaining hour recorded before a live audience at Jazz Alley in Seattle. Frishberg shares his carefully crafted songs and stories, performing such clever and humorous tunes as "Sideman," "What Did I Forget?" and "Blizzard of Lies." The two create keyboard magic on Duke Ellington's "Perdido."

Dec 24 Carmen Lundy

Critics hail Carmen Lundy as one of the world's greatest jazz vocalists. Her beautiful contralto voice perfectly conveys the soul and depth of her composi-

tions. In 1999, she joined McPartland to perform Mary Lou's Mass by Mary Lou Williams at the National Cathedral in Washington DC. She teams with McPartland again on this *Piano Jazz*, along with her brother, bassist Curtis Lundy. Together they give listeners "I Didn't Know What Time It Was" and Lundy's own piece, the moving and lyrical "Quiet Times."

Dec 31 Johnny Frigo

After what many would consider a lifetime playing bass, including stints with the Chico Marx Orchestra, the Jimmy Dorsey Orchestra, and the Soft Winds trio, Johnny Frigo returned to his first love, the violin. The jazz world has never been the same. This talented octogenarian plays the violin with a dazzling, flirtatious technique. In addition to performing, this multitalented musician recently arranged the string orchestrations on an album by his son's rock group, "Enuf Z'Nuff." He joins McPartland for a delightful hour of jazz standards, and violin and piano duets.

New Dimensions

Dec 3 Human Mind/Animal Mind with Rupert Sheldrake

Dec 10 Activism for Ordinary People with Paul Loeb

Dec 17 The Power of Intention with Marilyn Schlitz, Ph.D. and Elisabeth Targ, M.D.

Dec 24 Peacemaking As A Way of Life: Part I: The Way of the Family with H.H. the Dalai Lama et. al.

Dec 31 Living As If Life Mattered with Dawna Markova

Thistle and Shamrock

Dec 3 Rab Wallace

One of Scotland's leading professional solo pipers talks about the most powerful of all Scottish instruments and images: the bagpipes. Through his work of more than two decades with The Whistlebinkies, Rab Wallace has broadened the appeal of the pipes, and helped spark the revival of Scottish "cauld wind" or bellows piping.

Dec 10 The Clarsach

The small harp, or clarsach, is Scotland's oldest instrument, predating the bagpipes by 6 centuries. It makes a more ancient link than any other instrument with the people of the Celtic nations of Ireland, Brittany, Wales, and Galicia and is our guiding force on this week's program. We follow the Celtic connections of the small harp with music from Savourna Stevenson, William Jackson, Maire Ni Chathasaigh, Robin Huw Bowen, Alan Stivell, and Milladoiro.

Dec 17 Bold

Catriona Macdonald was tutored by the late Tom Anderson, who instilled into her a deep love for the music and traditions of her homeplace in Shetland. Her passionate solo release, *Bold*, harks back to these roots and also displays an innovative musical outlook. We'll talk with Catriona about the legacy of Tom Anderson, her operatic training, her leadership of the "String Sisters" project, and enjoy selections from her album.

Dec 24 Christmas Celidh

Our award-winning annual holiday program offers a warm blend of festive Celtic music and storytelling, all to wish you the very best of the festive season.

Dec 31 Winterfest

Stoke your heart against the harsh cold winter with an hour of warm vocals and hot instrumentals.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

ITALIAN CHICKEN WITH SHIITAKE MUSHROOMS

(Serves 6)

6 6 oz skinless, boneless chicken breast halves

2 tbsp extra-virgin olive oil

2 cups shiitake mushrooms, thickly sliced

2 cups red onion, chopped

1 med red bell pepper, cut into strips

1 med yellow bell pepper, cut into strips

1 cup dry white table wine

1 cup chicken broth, low-sodium canned or fresh-cooked

3 cloves garlic, minced

2 tbsp Italian seasoning

salt & pepper

Preheat oven to 350 degrees. Wash chicken, and pat dry with paper towel. Season with salt and pepper. In large, heavy skillet, heat olive oil over medium heat. Add half the chicken breasts, and saute about 4 minutes. Transfer chicken to large glass baking dish. Repeat with remaining chicken. Using same skillet, to retain flavor, saute mushrooms, onions and peppers until tender and mushrooms just begin to brown (about 10 minutes). Add wine; boil for 2 minutes. Add chicken broth and seasonings, return to boil. Pour sauce over chicken, cover baking dish with foil, and bake at 350 degrees for 25 minutes. Uncover, and bake for another 15 minutes, or until chicken is completely cooked (meat should not be pink inside) and sauce is thickened.

Nutritional Analysis

Calories 19% (373 cal)

Protein 75% (38 g)

Carbohydrate 2% (7.7 g)

Total Fat 11% (8.4 g)

Saturated Fat 6% (1.6 g)

Calories from Protein: 59%

Carbohydrate: 12% Fat: 29%

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Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: alan@jeffnet.org

News & Information Service

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TALENT

KAGI AM 930

GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Saturdays at 1:00pm.)

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

9:00pm-11:00pm

BBC World Service

10:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Beyond Computers

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
**A Prairie Home Companion
 with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Repeat of Claire Collins' Monday program.

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Beyond Computers

A program on technology and society hosted by Maureen Taylor.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

**A Prairie Home Companion
 with Garrison Keillor**

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

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BBC WORLD SERVICE

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THE PARENTS JOURNAL

information@parentsjournal.com

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REAL COMPUTING

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LIVING LIGHTLY

Kari Tuck

21st Century Tribal Wisdom

As we begin to move through the 21st century, the modern world appears beset with a variety of insurmountable problems – including environmental degradation, political instability, resource depletion, species extinction, and social inequality. Some people believe that all of these problems will lead to the collapse of society as we know it. Others maintain that by applying technological “fixes” we can overcome any obstacle that might otherwise bring down our modern way of life. Rather than passively watching to see which of these scenarios

plays out, it is imperative that we as individuals and as communities act now to move our society toward sustainability and away from the state of cultural chaos described above. To do this, we need first to broaden our vision of “success” and to redirect our desire for unlimited consumption.

In looking at ways our culture needs to evolve in order to perpetuate the quality of life we now enjoy, it is helpful to look to the past. Societies in general can be described as complex, such as our own, or as simple, such as the hunter/gatherer tribes who have inhabited the globe throughout most of history. A main feature of complex societies is that of inequality—members of the society who are of the same age and sex having unequal access to resources. Also, complex societies are inherently controlled by people who are not directly involved in the acquisition of the resources upon which the society depends. Tribal societies, conversely, exhibit a high degree of egalitarianism with little or no difference in wealth or power among their members. In order to maintain this degree of economic fairness, surplus resources are shared among all. By doing so, tribal cultures have

a built in mechanism which prevents the over-use (and ultimate depletion) of resources.

Another difference between complex and tribal societies has to do with the value each places on material goods. Because of our competitive, market-based system, our

culture encourages the over-consumption of goods and services (we can never have enough). This system leads to social inequality because it is impossible for everyone in the society to have an unlimited amount of stuff; therefore, a few people acquire lots of stuff, some

people have adequate stuff, and most people (globally speaking) have less than enough stuff. In essence, modern societies place the acquisition of material goods above social equity. Tribal peoples, on the other hand, realize that you cannot have both equality and abundant material possessions and thus organize their cultures to ensure that the needs of the many override the wants of the few. By limiting growth and material wealth, tribal cultures are able to provide for the basic needs, and spiritual inclusiveness, of all of their members.

We live in a modern society and obviously cannot return to our roots of a hunter/gatherer culture. There are, however, many ways that we can learn from the example of tribal people to change our view of happiness and success and to help move our culture toward a more sustainable way of life. A first big step is to acknowledge that our society places no limit on the amount of material possessions we “need” and so it is up to each of us to set our own limits. Classes and books on the topic of simplicity provide a good explanation for how and why less is better. It is also important to realize that the acquisition of mate-

rial goods comes at a price. How might you be able to help your family or your community if you weren’t earning money for, cleaning, or fixing the item that the media said you couldn’t live without?

A second way we can follow the example of tribal people is by getting to know the local environment and the resources derived therein. Watershed Councils, County and City Governments are all spending more time assessing the local resource base and involving citizens in the planning of growth and resource-related issues. Get involved! And finally, look for opportunities to enhance the social structure of your community. Anything from contributing financially to a local social service organization to volunteering time on a committee or with a youth group will make a difference. As a community, we need to promote an understanding of our local environment, a respect for its limitations, and a real desire to have everyone’s standard of living be maintained at a level we would all be comfortable with.

Making these and other changes toward sustainability may not be simple but if we do not change now we will eventually see drastic changes because complex cultures are not inherently successful. In evolutionary terms (survivability over time) tribal societies, which have existed for 99.8% of human history, are clearly better adapted to long-term survival than are we. And it is important to understand that tribal cultures survive because they maintain a balance among themselves and their environment. Perhaps if we begin re-thinking success, not in terms of material acquisition and growth, but rather by looking at how we can do with less and really have more, we will be better able to make the changes needed to lead us successfully into the next century and beyond. ■

Kari Tuck is employed by the Ashland Parks and Recreation Department as coordinator for the North Mountain Park Natural Area Project.

Artscene

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

December 15 is the deadline for the February Issue.

For more information about arts events, listen to JPR's Calendar of the Arts

ROGUE VALLEY

Theater

◆ Oregon Cabaret Theatre presents *The Holiday Broadcast of 1943*, written by Ashland's John Stadelman, through Dec. 31 at 8pm. A group of GIs and WACs stationed on a remote island during WWII fake an all-star broadcast to cheer the troops on Christmas Eve. Sun. Brunch matinees begin at 1pm. (541)488-2902

◆ Actors' Theatre presents *Alice Underground* written by Suzanne de Planque and developed with Murphy Gigliotti through Dec. 31 in Talent. Drawn from Lewis Carroll's beloved *Alice* books and other writings, the play peeks into the strange love story of Carroll and his Alice, and his relationship with the real Alice Liddell as she grew into adulthood. Intended for audiences of all ages, tickets are available at Paddington Station in Ashland, Grocery Outlet in Medford, Quality Paperbacks in Talent and at the door. (541)535-5250

◆ Rogue Opera presents Gilbert & Sullivan's *The Mikado* on Sat., Dec. 30 at 2:30pm and Sun. Dec. 31 at 8pm at the Craterian Ginger Rogers Theater. This tuneful and satirical work is a melodic comic Japanese fairy-tale and a delightful musical treat. A New Year's Eve Gala follows the Dec. 31st performance. Tickets are \$25, and the Gala \$30. (541)779-3000

Music

◆ Craterian Ginger Rogers Theater presents Christmas with the Trail Band on Fri. Dec 1 at 8pm. Joining them will be gospel artist Linda Hornbuckle, whose powerful, soulful vocals add depth and grace to the band's seasonal selections. Tickets are \$20/\$17/\$14. (541)779-3000

◆ The Jefferson Baroque Orchestra will present a combined Bach 250th Anniversary/Christmas Celebration on Dec. 2 at 8pm at the Bethany Presbyterian Church, Grants Pass, and on Dec. 3 at 3pm at 1st United Methodist Church, Ashland. The program will include Brandenburg Concertos No. 1 and 6, Cantata No. 152, the Concerto for Four Harpsichords and a special surprise offering. Tickets are \$16/\$12 and are available at The Book Stop in Grants Pass, Piano Studio and Showcase in Medford, Heart & Hands in Ashland, and at the door. (541)592-2681 (Illinois Valley) or (541)592-2681

◆ St. Mark's Episcopal Church, 5th and Oakdale, Medford, presents an Advent prayer service using the music of Taize on Sun., Dec. 3 at 7:30pm. A quiet service of meditation, reflection, readings, silence, chants, prayer, and candlelight, the public is invited at no charge. (541)858-8037 or (541)773-3111

◆ The Siskiyou Singers present *Christmas Day, Then and Now*, music of the 16th and 20th centuries, at the Southern Oregon University Music Recital Hall with Dave Marston directing, on Fri. Dec. 8 and Sat. Dec. 9 at 8pm, and Sun. Dec. 10 at 7pm. The concert features sacred works of the Renaissance and contemporary periods, tradi-

tional carols, Hanukkah music and a humorous piece. Of particular interest are works from the 16th century. The Siskiyou Children's Chorus and a select chamber choir will open the program. The accompanist is Teresa Bergh, pianist. Tickets are \$8. (541)482-5290

◆ Rogue Valley Symphony presents its Holiday Candlelight Concerts at these locations: Dec. 8 at Newman United Methodist Church, Grants Pass; Dec. 9 at First Baptist Church, Ashland; and Dec. 15 and 16 at Sacred Heart Catholic Church, Medford. All performances begin at 8pm. Warm candlelight glows as the music of Bach, Vivaldi, Pachelbel, Haydn, Gabrieli, and Marcello is featured. (541)770-6012 or rvsymphony@jeffnet.org

◆ St. Clair Productions presents *Wintersongs*, a Kitka holiday concert, Sat. Dec. 9 at the Unitarian Center, 4th and C Streets, Ashland at 8pm. Kitka presents a unique holiday program of a cappella music for women's voices from Eastern Europe and beyond. Slavic folk carols and Eastern Orthodox sacred choral music will be featured. Admission is \$15/\$17 and tickets are available at Loveletters CDs or Talent House in downtown Ashland or by phone. (541)482-4154 or www.stclairerevents.com

◆ Rogue Valley Chorale presents *Christmas with the Chorale* Sat. Dec. 9 at 8pm and Sun. Dec. 10 at 3pm at the Craterian Ginger Rogers Theater. Lynn Sjölund directs and conducts, in a joyous celebration of the season. Tickets are \$15/\$5 and season subscriptions are available. (541)779-3000

◆ Tomaseen Foley's *A Celtic Christmas*, co-sponsored by Jefferson Public Radio, will be presented at three locations: Dec. 13 at 7:30pm at Grants Pass Center for Performing Arts in Grants Pass/tickets are \$15; Dec. 16 at 7:30pm at Shasta Learning Center in Redding/tickets are \$15/\$13; Dec. 18 at 8pm at Craterian Ginger Rogers Theater in Medford/tickets are \$22/\$18/\$14. The evening includes stories old and new, traditional Irish and Cape Breton dance, and Scottish and Irish songs and music. (541)552-6301

◆ The Southern Oregon Repertory Singers present seasonal music and carols from around the world on Fri., Dec. 15 at 8pm at St. Mark's Episcopal Church, 5th and Oakdale, in Medford. A reception will follow. (541)858-8037 or (541)773-3111

◆ St. Mark's Episcopal Church presents its traditional service of lessons and carols on Sun. Dec. 17 at 3pm. Included will be Advent readings, choir carols, and hymns of reflection. Dr. Margaret Evans, Director of Music, will conduct the St. Mark's Choirs. The program is free and a reception will follow. (541)858-8037 or (541)773-3111

Exhibits

◆ Schneider Museum of Art on the campus of Southern Oregon University continues its presentation of Judy Pfaff's *Transforming Traditions* through Jan. 20. Museum hours are Tues.-Sat., 10am to 4pm, and First Fridays, 4-7pm. (541)552-6245 or www.sou.edu/sma



The 14th Annual Holiday Lights and Open House at Shore Acres in Coos Bay.

◆ FireHouse Gallery continues its presentation of Francine Wilhelm's *Drawing On the Mind: Allusions to the Ancient*, through Dec. 8. A First Friday Art Night Reception will be held Dec. 1 from 6-9pm. Located on the corner of 4th and H Sts., Grants Pass, museum hours are Tues.-Fri. 11:30-4:30pm and Sat. 11-2pm. (541)956-7339

◆ Wiseman Gallery on the main campus of Rogue Community College continues its presentation of Roxene Rockwell's *Mystical Montages*, through Dec. 8. (541)956-7339

◆ Arts Council of Southern Oregon presents figurative watercolors and calligraphy by Jane Gillis at the council's office gallery at 33 N. Central Ave., downtown Medford, Monday-Friday from 10am to 5pm. Entitled *Weather Conditions*, the exhibit includes paintings and calligraphy from a series, as well as some watercolor nude figures. (541)779-2820

◆ Grants Pass Museum of Art continues its Membership Show through Dec. 16. Located at 229 SW G St., the museum is open Tues. through Sat., Noon to 4pm. (541)479-3290

Other Events

◆ The 20th Annual JPR Winetasting takes place on Friday, December 8th, from 6-9pm. This year's event will feature 20 Oregon wineries pouring over 75 premiere Oregon wines in the Rogue River Room of Southern Oregon University's Stevenson Union. The event, which is sponsored by Lithia Dodge, will also feature delicacies from some of the region's best gourmet eateries. Proceeds from the event benefit JPR. Cost is \$20 for JPR members and \$25 for the general public. Admission includes a souvenir wine glass. (541)552-6301

◆ The Hamazons (also known as the Warrior Princesses of Comedy) present *Hamazons for the Holidays*, three evenings of comedy and improvisation on Sat. and Sun., Dec. 9 and 10, and Sat. Dec. 16, at The Black Swan, 15 S. Pioneer St., Ashland. All shows begin at 8pm. The audience is invited to come dressed in eccentric formal wear on Dec. 9 and 16, and in pajamas on Dec. 10. Special dress is optional. General admission is \$12. Tickets are available in Ashland at Heart & Hands, 255 E. Main St.; and in Medford at Scan Design Furniture, 50 N. Fir St.; and Rogue Community College Bookstore, 202 S. Riverside Dr. A portion

of the proceeds will be donated to the Ashland Emergency Food Bank. (541)488-4451

◆ Rogue Music Theatre presents *The Nutcracker Suite*, a full length ballet in collaboration with Stillpoint Dance Studio, on Dec. 15 and 16 at 7:30pm and on Dec. 17 at 2pm at Grants Pass High School Performing Arts Center. Tickets are \$12/\$10. (541)479-2559

◆ Dance Alliance of Southern Oregon presents ongoing classes, workshops, performances and special events. (541)482-4680

KLAMATH FALLS

Theater

◆ The Linkville Playhouse presents the Charles Dickens' classic *A Christmas Carol*, directed by Barbara Dilaconi, Dec. 1 through 23. Located at 201 Main St., Klamath Falls. (541)884-6782

Music

◆ Ross Ragland Theater presents the following: Rita Coolidge Christmas on Dec. 2 at 3pm and 7:30pm, tickets are \$22/\$20/\$11; *In the Holiday Mood* featuring the Esquire Jazz Orchestra on Dec. 9 at 7:30pm, tickets are \$15/\$12; Ragland Youth Choir Winter Performance on Dec. 11 at 7:30pm, tickets are Free; *Forgotten Carols* starring Glen Yarbrough on Dec. 22 at 7:30pm, tickets are \$12/\$10/\$8. For tickets and a season brochure call the Box Office. (541)884-LIVE

Exhibits

◆ The Klamath Art Association presents its Annual Christmas Showcase for holiday gift-giving and decorating. Located at 120 Riverside Dr., Tues.-Sun. (541)883-1833

Other Events

◆ Klamath Falls Annual Snowflake Festival and Parade, Dec. 1-9. The festival includes bazaars, pet show, gingerbread houses, Baldwin Hotel Museum Antique Toy Show and more. (541)883-5368

UMPQUA VALLEY

Music

◆ Fine and Performing Arts Dept. at Umpqua Community College presents the Roseburg Concert Chorale Vintage Singers on Sat. Dec. 2 at 7:30pm and Sun. Dec. 3 at 3pm at Jacoby Auditorium. (541)440-4691

Other Events

◆ Roseburg Folklore Society presents a Holiday Party and Folk Sing on Dec. 10 at 7:30pm at Umpqua Valley Arts Center, 1624 W. Harvard Blvd. in Roseburg. (541)440-1926

◆ Wildlife Safari presents the 11th Annual Wildlights event beginning Dec. 13 for two

weeks. The main program is 5-8pm and will include thousands of Christmas lights throughout the village, hay and train rides, a special Holiday animal show and free hot chocolate. (541)679-6761

COAST

Theater

◆ Chetco Players presents *Life with Father* by Howard Lindsay and Russell Crouse, Dec. 1 through 17, Fri and Sat. at 8pm and Sun. matinees at 2pm at the Performing Arts Center in Harbor. Directed by Sandy Harper, this long-standing Broadway hit tells of the usual family trials and tribulations with a sense of humor. (541)469-1857

◆ Little Theatre on the Bay presents Little Ole Opry's Country Christmas, directed by the Houghton Family, Dec. 1 and 2 at 8pm and Dec. 3 at 2pm. Located at 2100 Sherman Ave. in North Bend, tickets are \$10 and all seats are reserved. (541)756-4336 or www.coos.or.us/~ltob

Other Events

◆ Friends of Shore Acres presents its 14th Annual Holiday Lights and Open House at Shore Acres in Coos Bay through Jan. 1. The walk-through display features more than 5 acres of lighted gardens. Choirs, carolers and bands entertain, while refreshments are served from 4-10pm. Shore Acres State Park is 13 miles SW of Coos Bay/N. Bend. Admission is a parking fee of \$3. (541)269-0215 or (800)824-8486

NORTHERN CALIFORNIA

Theater

◆ Riverfront Playhouse presents *The Christmas Angel*, under the direction of Alaina Kay Cullis, through Dec. 16. Evening performances are 8pm and matinees at 2pm. Tickets are \$15/\$10/\$7 and may be purchased and reserved at The Graphic Emporium, Downtown Redding Mall. The theater is located at 1620 E. Cypress Ave. in Redding. (530)221-1028

Music

CONTINUED ON PAGE 33



The Jefferson Baroque Orchestra performs in Grants Pass and in Ashland. See Artscene, page 28.



RECORDINGS

JPR Staff

Best of 2000

Although recent media attention focuses on the explosive popularity of Napster, MP3 and other digital delivery systems for music, another musical explosion has thus far affected us more at JPR. With every passing year, more and more CDs are released and sent to us. This fall, many weeks have brought 100 CDs per week—a rich if bewildering array of music from which to choose. Which of the many stood out? Below, some of our music hosts give their personal answers.

John Baxter

Host, *Open Air/First Concert*

- **Shostakovich - *String Quartets*.** Taut, electric performances of the Russian master's quartets by the Emerson String Quartet.
- **Sonny Criss - *The Complete Imperial Sessions*.** A unique version of bop: a lightning fast attack combined with a bittersweet, romantic approach to ballads. These mid-1950s performances show what a master he was.
- **Dave Alvin - *Public Domain*.** A spare, gritty interpretation of well-known American folk songs.
- **Andrew Hill - *Dusk*.** A brilliant collection of his own compositions. Proof that great jazz can still be found, if only anybody would notice.
- **Lullaby Baxter Trio - *Capable Egg*.** Cabaret music for the information age. And no, we're not related.
- **Mariana Montalvo - *Cantos del Alma*.** Using lyrics by great South American poets, this Chilean vocalist creates spirit-wrenching songs.
- **Wimme - *Cugu*** - Finnish yoiker continues his exploration of ancient Sammi chant married with ethereal electronics and modern dance rhythms.

Don Matthews

Host, *First Concert/JPR Saturday Morning Opera*

My first choice for the best classical recordings of 2000 is a powerfully passionate, live performance of **Rachmaninoff's** Piano Concerto No. 3 with the young Russian pianist **Arcadi Volodos**. This Sony Classical CD also features solo piano music. Next up, a recording on the Hyperion label of chamber music of **Robert Schumann**. The **Florestan Trio** performs a late piano trio,

Fantasiestücke for trio, and a ravishingly beautiful performance of the Piano Quartet. A new CD on Telarc features some previously released recordings and four new tracks from the Robert Shaw Festival in Quercy, France. Entitled *O Magnum Mysterium*, there are versions by **Victoria, Lauridsen and Poulenc** and other choral treasures performed by the **Robert Shaw Festival and Chamber Singers** under the direction of the late **Robert Shaw**.

Eric Teel

Host, *Siskiyou Music Hall*

For 2000, I have two favorites, one classical, the other jazz. The classical disc, *Alina*, spotlights **Arvo Part's** music. The disc features two versions of a solo piano piece called "Für Alina," and three of "Spiegel Im Spiegel" for violin and piano. The disc is hauntingly beautiful, the music a delicate balance of rigid minimalism and individual interpretation and improvisation. The multiple performances of each piece display differences that, while slight, are remarkable in their simplicity. In jazz, nothing compares with *Unsung Heroes*, by vocalist **Tierney Sutton**. This USC vocal jazz instructor has one of the nimblest voices I've ever heard, a deep imagination for improvisation, amazing pitch and volume control, and can flat out sing! Another favorite this year is **Edgar Meyer's** *Bach: Unaccompanied Cello*. Featuring three of Bach's cello suites, Meyer deftly weaves his way through the intricate lines on double-bass in a way that defies the somewhat unwieldy size of the instrument. Also notable: **Mark O'Connor's** *Fanfare for the Volunteer*, and *The Hudson Project*, featuring **John Abercrombie, Peter Erskine, Bob Mintzer, and John Pattitucci**.

Eric Alan

Host, *Open Air; Music Director*

I never thought that music with electronic rhythms would ever make my year's best list, but two have done so in 2000: **David Gray's** *White Ladder*, with the Welshman singing some of the most touching songs of the year; and French DJ **Saint Germain**, mixing electronic beats and samples with a live jazz band into relentless grooves. Other great songs came from **Martin Sexton** on *Wonder Bar*, Oregonians **Dave Carter and Tracy Grammer** on *Tanglewood*

Tree, and perennial favorite **Greg Brown**, whose 15th album, *Covenant*, is one of his best. **Acoustic Junction** also proved that nothing beats good songs on *Strange Days*. Amidst an explosion of world music, two personal favorites became the debut from the African brothers **Toure Toure, Ladde**; and **Mickey Hart's** beautiful exploration with Peruvian vocalist and multi-instrumentalist **Rebecca Mauleon**, *Spirit Into Sound*. **Ronnie Earl's** ever tasteful and distinctive guitar work again blurred blues and jazz effortlessly on *Healing Time*. And in the zydeco world, one great was remembered and another one appeared: **Beau Jocque & the Zydeco High Rollers** showed why the legacy will last on *Give Him Cornbread, Live!*; and **Chris Ardoine & Double Clutchin'** stepped out with *Best Kept Secret*. This only scratches the surface of a great year for music.

Keri Green

Co-host, *The Folk Show*

It's a dirty dozen this year. Load these into your cart, pay at the register, then clear your schedule and a path to your CD player.

- **Dave Carter & Tracy Grammer: *Tanglewood Tree***
- **Richard Shindell: *Somewhere Near Paterson***
- **Druha Trava with Peter Rowan: *New Freedom Bell***
- **Slaid Cleaves: *Broke Down***
- **Solas: *The Hour Before Dawn***
- **Niamh Parsons: *In My Prime***
- **Geoff Muldaur: *Password***
- **Chris Smither: *Live As I'll Ever Be***
- **Ramblin' Jack Elliott: *The Ballad of Ramblin' Jack***
- **Tim Buckley: *Once I Was***
- **Eva Cassidy: *Time After Time***
- **Rosalie Sorrels: *No Closing Chord***
- **Malvina Reynolds: *Ear to the Ground***

Frances Oyung

Co-host, *The Folk Show*

These are some recordings that caught my ear this year:

- **Kepa Junkera, *Bilbao 00:00 H***
- **Alison Brown, *Fair Weather***
- **Slaid Cleaves, *Broke Down***
- **Chris Smither, *Live As I'll Ever Be***
- **Steve Earle, *Transcendental Blues***
- **John Hiatt, *Crossing Muddy Waters***
- **Martin Sexton, *Wonder Bar***
- **Various Artists, *Bleecker St.***
- **Alison Krauss, *Forget About It***

Brad Ranger

Host, *The Blues Show*

Rather than a typical top ten rundown, I'm

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Program Underwriter Directory

Continued from p. 26

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Robert Kuenzel, Attorney At Law
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Law offices of Jeffrey C. Stotter
Redding, CA · (530)241-6384

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So much has changed in the 30 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

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If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



AS IT WAS

Carol Barrett

Rural Movies

Rural families were hungry for entertainment. Many had probably only heard of moving pictures when an article appeared in *The Klamath Evening Herald* of October 1916. It read, in part:

"A moving picture machine on wheels for the accommodation of rural districts without electric service has been purchased by J.V. Houston, pioneer showman. Last week Mr. Houston showed to a full house in Fort Klamath, and the pictures showed up plainly.

"The machine is small, and can be carried easily in an automobile. A show can be put on any place where it is dark enough. The electric power for the machine comes from the automobile engine, a wire being strung from the automobile to the interior of the building where the show is being given.

"Mr. Houston plans to give motion picture shows in many districts of Klamath County that do not enjoy electric lights and other comforts from electricity."

Whatever the quality, just seeing this modern wonder was enough to draw a crowd.

Source: Klamath Echoes, 1968

Circus

Posters were plastered all over barns announcing that the Montgomery Queen's Circus was coming to Yreka in 1874. Thomas Bradley was just a little boy but he remembered it vividly. He wasn't old enough to go to the circus, but when it closed, the wagons went past his house on their way to the next town. Here is how he described it in *The Siskiyou Pioneer* of 1969:

"First were the property wagons loaded with tents etc. But it was a great show to us, as the wagons were different from any we had seen. Then came the passenger coaches painted in the gayest of colors. And then the animal cages. As it was a warm day the curtains were up and we could see the lion, the tiger and the leopard. Finally, along came a man on a pony leading two camels... then the great won-

der, the man escorting the elephant. He stopped at our house to give the elephant a drink from our well."

A circus was a great event in a small town like Yreka in 1874.

Dances

In the early half of this century, the Saturday night dance was a town's main social event. In Montague, ranchers would come into town in their wagons with the whole family. The cloak room at the K.P. Lodge was lined with benches. Coats would be laid on the benches and children bedded down with more coats over them. This way, the family could stay until the end of the dance at three o'clock in the morning.

In the 1930s, for one dollar, you could dance from nine to three in the morning to the music of Peterson's orchestra. They were local people and usually about seven would turn out. There would be a bass, banjo, saxophone, trumpets, trombone and piano.

Between midnight and one o'clock the orchestra stopped and food was served. The local women put on a spread of home-made foods.

When the orchestra played "Good Night Sweetheart" the girls would dance with their special beaux and the dance would be over.

Source: Interview with Leah Reichman, Medford

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

ARTSCENE

From p. 29

◆ Shasta College Center for Fine Arts and Communication presents a Concert Choir on Dec. 1 at 7:30pm featuring early German baroque, accompanied by strings and harpsichord. An Annual Holiday Concert of the Shasta College Community Chorale, under the direction of Dr. Elizabeth Waterby, will be presented on Dec. 9 at 7:30pm and Dec. 10 at 3:15pm. Featuring selections from the Christmas Oratorio by J.S. Bach and other seasonal music, the Chorale will be accompanied by the Shasta Symphony Orchestra. All performances will be held in the Shasta College Theatre. (530)225-4761

Exhibits

◆ Shasta College Center for fine Arts and Communication continues its presentation of the 51st Annual Faculty Art Show through Dec. 6. Art Gallery hours are Mon.-Fri. 8am to 4pm and Mon.-Thurs. 7pm to 9pm. (530)225-4761

◆ Humboldt Arts Council and Morris Graves Museum of Art continue its presentation of Kathrin Burleson's *Icon/Image*, paintings with a Christian iconographic theme, through Dec. 3. Also, the sixth Annual Junk Art Competition and Exhibition, whimsical works created from 100% recycled material, continues through Dec. 10. Christmas trees decorated by local youth programs are featured in the Youth Gallery through Dec. 24. Located at 636 F St. in Eureka. (707)442-0278

◆ Turtle Bay Museums and Arboretum on the River present *Transforming Trash: Bay Area Fiber Art* at the Redding Museum of Art & History. The works reveal how the imaginative eye can see trash as treasure. An opening reception and holiday party will be held Dec. 15 at 5:30pm. The exhibit will continue through Apr. 22. (530)243-8850

◆ Turtle Bay Museums and Arboretum on the River continues its presentation of *Alaska Gold: Life on the New Frontier* at the Redding Museum of Art & History through Jan. 7. The traveling exhibition by guest curator Jeff Kunkel explores the six-year turn-of-the-century arctic adventures of Wilfred and Edmund McDaniel through their own artful photographs, thoughtful letters, and artifacts. Museum hours are 10am to 5pm Tues. through Sun. (541)243-8850

Other Events

◆ Shasta County Arts Council presents *Lazer Vaudeville Christmas* on Dec. 15 at 7pm at the Shasta Learning Center Auditorium. The family show combines high-tech laser magic with the traditional arts of vaudeville to create an original theatrical production. (530)241-7320



RECORDINGS

From p. 30

going to hand out the first annual Ranger Blues Awards. The envelopes please...

- Best album by an American living abroad: **Eric Bibb - *Home To Me***.
- Best album by the son of famous bluesman (Luther Allison): **Bernard Allison - *Across the Water***.
- Best album by offspring of famous actors (Ozzie Davis and Ruby Dee): **Guy Davis - *Butt Naked Free***.
- Best album by a band carrying on the great southern blues/rock tradition: **North Mississippi Allstars - *Shake Hands With Shorty***.
- Best album by a Northwest band: **Too Slim and the Taildraggers - *King Size Troublemakers***.
- Best album by a female artist: **Sue Foley - *Love Coming Down***.
- Best albums, senior citizens division: **Pinetop Perkins - *Back On Top***, **Alberta Adams - *Life's Trials and Tribulations According to Miss Alberta Adams***.
- Best debut album: **Kristi Johnston Band - *That Would be Fine***.

Rick Larsen

Co-host, *Rollin' the Blues*

Best recent CD releases in no particular order. I couldn't limit myself to ten. High quality music from high quality artists. No dogs allowed.

- **Johnny Adams - *Man Of My Word***
- **Big Joe And The Dynafloes - *I'm Still Swingin***
- **Elvin Bishop and Little Smokey Smothers - *That's My Partner***
- **Michael Burks - *From The Inside Out***
- **Robert Cray - *Heavy Picks***
- **Ola Dixon - *Labor Of Love***
- **Roy Gaines - *New Frontier Lover***
- **Big Jack Johnson & the Oilers - *Roots Stew***
- **Long John Hunter, Lonnie Brooks, Phillip Walker & Ervin Charles - *Lone Star Shootout***
- **Lazy Lester - *All Over You***
- **Frankie Lee - *Here I Go Again***
- **Magic Slim & the Teardrops - *Grand Slam***
- **Kenny Neal - *What You Got***
- **Johnny Nocturne Band - *Million Dollar Secret***
- **Lonnie Shields - *Midnight Delight***
- **Sweet Betty - *They Call Me Sweet Betty***
- **Toni Lynn Washington - *Good Things***
- **Tommy Castro - *Right As Rain***
- **Latimore - *You're Welcome To Ride***
- **Otis Rush - *Anyplace I'm Going***
- **Rooster Blues 20th Anniversary**

- **Corey Harris and Henry Butler - *Vu Du Menz***
- **Shemekia Copeland - *Wicked***
- **Artie Blues Boy White - *Can We Get Together?***
- **Bobby Rush - *Hoochie Man***
- **Sam Mosely and Bob Johnson - *Juke Joint***
- **Joe Beard - *Dealin'***
- **King Ernest - *Blues Got Soul***
- **Pee Wee Crayton - *Early Hour Blues***

George Ewart

Host, *Jazz Sunday*

Vocalists head the list of what's great in jazz for the year 2000: *Unsung Heroes* by Tierney Sutton tops the list. It's full of quality musicians, perfect pitch, clear enunciation, and incredible scat singing. *Wind from the North* by Claudia Acuna, and *Jane Monheit's Never Never Land* are good investments. Patricia Barber applies her post-modern cool to standards on *Nightclub*.

Violinist Regina Carter has two albums out this year: *Rhythms of the Heart* and *Motor City Moments* - and not a bad cut on either of them. The latter features veteran sidemen Barry Harris and Russell Malone.

The Intimate Art Pepper reissues some sterling Prestige dates including two clarinet cuts and two lengthy solo takes rich in ideas. Columbia/Legacy has boxed Miles Davis and John Coltrane for *The Complete Columbia Recordings 1955-1961*. This is absolutely the single most important box set a jazz listener must own. *Rare Beauty-Intimate Gems of Duke Ellington* is a must-have sampler for the Ellington collector.

Heidi Thomas

Host, *The World Beat Show*

The year 2000 has seen a phenomenal influx of wonderful world beat music. With an explosion in listener interest, we have many new labels recording more and more artists. To take a global journey in world beat music I suggest you begin with selections from this list, compiled from releases in 2000.

- **Auga de Maion** by Milladaro.
- **2nd Coming** by Gondwana.
- **Wanita** by Rokia Taore.
- **Back to Breizh** by Alan Stivell.
- **Telek** by Telek.
- **Seven Degrees North** by King Sunny Ade.
- **Homeland** by Miriam Makeba.
- **Lan Duil** by Mary Jane Lamond.
- **African Fantasy** by Trilok Gurtu.
- **Dutch Jazz World 2000** (compilation).
- **Bambay Gueej** by Cheikh Lo.



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BOOKS

Alison Baker

Annual Holiday Party

This is the time of year when my Companion and I like to plan our annual holiday party. Usually the desire hits late on a cold, rainy afternoon, when we're sitting beside the stove plucking ticks off Mollie and Oakley and Gus, and everything is so warm and cozy that I feel a rush of warm feeling, as if I want to share this with all the friends for life that we've made since we've lived here. So I say, "Why don't we have some people in for a holiday party?"

"Good Idea," says my Companion. A merry little puff of smoke bursts into the room as he opens the stove door to toss in another handful of ticks. "Whom shall we invite?"

"Well, Bob and Eileen, of course," I say (and let me add right here that the names of *actual potential invitees* have been changed).

"Sure," he says. "And the Loewensteins have had us three years in a row, so we really should invite them." He sits back and we gaze into the flames, each of us stroking a lethargic golden retriever. Then he says, "What kind of party?"

"Oh, I don't know," I say. "Just wine and cheese. Or a light supper—chili?"

"I like the wine and cheese idea," he says. "That would be easy." We are both in favor of easy things when it comes to entertaining.

"Of course, the Petersons don't drink," I say, reaching over to pluck a wandering mini-tick from Mollie's black-and-white cheek. "So we'd have to have sodas or something. Maybe we should have a meal after all."

"Sure," he says agreeably. He is eminently agreeable, as long as whatever he's agreeing to remains easy.

"Fran's a vegetarian, isn't she?" I say. "We couldn't have chili. Maybe potato soup."

Gus the Golden, who has lumbered to his feet and disappeared around the corner, returns carrying a napkin which he has retrieved from the dining room table.

"Drop," my Companion says. Gus falls to the floor and rolls over on his back, and my Companion removes the napkin from his mouth.

"Or brunch," I say. "Smoked salmon and mimosas."

"And we could all go for a walk afterwards," he says.

"Except Bob's mother will be here, and she's 87. I don't think she'd want to go for a walk."

"Well, wine and cheese and soda, then," says my Companion. He picks up his book; I can tell he's getting a little

nervous at the prospect of complications.

I sit back, scratching one of Mollie's pointy ears, and imagine the room filled with our friends, the gay clamor of voices, the tinkle of little forks against china, the soft glow of candles reflected in glasses of deep red wine. I'll have to wipe a few layers of dust off the shelves. And we should rearrange the furniture, so that people can sit and chat. I'll need to clean the bathroom. The dog beds will have to be moved out to the porch, and we'll have to put the extra leaves in the table.

"What about the tree?" I say.

My Companion jerks awake. "Tree?"

"It would be nice to have the tree up, but it takes up half the living room," I say.

"That's okay," he says, and he falls asleep again.

After a while it becomes evident that Oakley needs to go out, so I put on my shoes and out we go. Mollie sits on the porch, Gus stands smelling a shrub that he has already smelled 8000 times, and Oakley disappears into the gloom behind the snow-berry bushes. A screech owl trills down

near the meadow, a great horned one hoots farther up Squires Peak. It is dark now, and I know that up there beyond the madrone tree, past the fog, on the far side of the clouds, stars are shining brightly.

Inside again, I give Gus and Oakley and Mollie their cookies, and they gulp them down, noisily slurp water until the dish is empty, and disperse to their individual blankets where they flop down to make their noisy evening *toilettes*.

My Companion is awake now, so I say, "If we're going to invite people, we should do it soon."

He nods.

I sit down in my chair and stare at the stove. Suddenly my eyelids feel as if they have gained eight pounds each.

My Companion gets up and goes outside, coming back with a log of madrone which he puts into the stove. He sits down again and opens his book. Banjo the cat springs from nowhere onto his lap and curls up for a nap on page twenty-seven. "You know," my Companion says, "having a party is a good thing to do. It's nice to entertain friends."

"Yes, it is," I say warmly. Through the stove's glass door we watch the lichen on the madrone catch fire, flaring up and then dropping from the log into the ashes.

"But summer is really a better time for a party," he says. "People can spill out into the yard."

"Well, that's right," I say. "And in the summer they wouldn't have to drive home in the dark."

"We can take a bottle of wine to the Loewensteins," he says.

"I could make some cranberry bread for Bob and Eileen," I say.

"Parties are fine," my Companion says, "but it's just as nice with just us."

"I like it better," I say.

And so we plan another of our traditional holiday parties. To those of you who didn't receive an invitation again this year, my Companion and I send instead our best wishes for a happy holiday and an excellent new year. Mollie, Oakley, and Gus hope Santa brings each of you a new tennis ball, and Banjo hopes Santa doesn't disturb your long winter's nap when he drops it down the chimney. May you and yours stay warm and dry, and may all your ticks be the nervous kind that fall off of their own accord. ■

POETRY

BY JANET I. BUCK

The China Doll

Fear's merry-go-round begins its waltz.

I don old sweats and you wince when I tell
you I've spent an hour and beyond,
gristing weak bones in the mill of a gym,
swimming a portion of a mile, cycling farther
than guts should take what fate has left.
I laugh at the tale of my limp, a spindly siren
on the hind end of a busy mouse
running behind mortality's fridge.
Seeking a corner of shade from eyes
where I can sing boldly with my lousy voice
and not be heard. Reveling in merely
moving drinking sap from dying tree.

We'll never agree on "cautiousness."

You try but cannot fathom hissy fits
at mention of a wheelchair.

It grates me up like fingertips
against that feeble metal frame
wrestling with a cube of cheese.

They're caskets to me, not some facile
resting place. If I stay the china doll
you want to park against thick glass,
safe and clovered, no skinned knee
full of rocks, no sunlit smiles from
pushing hills with Cannondales.

I'll pinch out as a candle
would do in falling rain.

Stillness isn't the pond of dreams.

Not mine. It's a river of risk that beckons me,
fills my veins with blueberry juice
of summers hanging by a thread.

I'd gather dust upon a shelf,
some waxen entity of death.

Will and motion: two-faced sides
of string-less kites acquainted
with both wind and dirt.

A little Clorox in the wash
will clean off blood.

I live for wearing out my clothes.

Janet I. Buck's poetry and fiction have appeared in a variety of journals world-wide. She has received numerous creative writing awards, including being nominated for this year's Pushcart Prize in Poetry. She is a recent recipient of The H. G. Wells Award for Literary Excellence and was one of ten U.S. poets featured at the "One Heart, One World" Exhibit at the United Nations Exhibit Hall in New York City. Her first print collection of poetry, Calamity's Quilt, was published last year by Newton's Baby Press. Janet Buck lives in Medford, Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon, *Jefferson Monthly*
poetry editors

126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

Top Ten Reasons to Plan a Holiday Shopping Experience in the Mt. Shasta Region

Photo courtesy Mark Gibson Photography.



1. It REALLY looks and feels like Christmas in Siskiyou County.
2. Non-shopping family members can spend the day at Mt. Shasta Ski and Board Park, then meet you for dinner.
3. You'll find unique, beautiful gifts in a wide range of prices.
4. None of our gift shops and galleries play squeaky electronic music performed by poorly animated Christmas figurines.
5. There is always a great restaurant or coffee shop close by, often within walking distance.
6. The shopkeepers really care about you and will help you find what you're looking for.
7. You'll return from your shopping experience in the Mt. Shasta Region filled with holiday spirit...and lots of packages too!
8. If you have to wait to check out, the line will be short and other holiday shoppers will be friendly and fun to chat with.
9. Santa loves the Mt. Shasta Region. He, Mrs. Claus and the elves will be making regular appearances in every town.
10. There are plenty of charming, reasonably priced lodgings when you and your family are having so much fun that you want to stay for the entire weekend!

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